

Disney

ENTERTAINMENT WEEKLY

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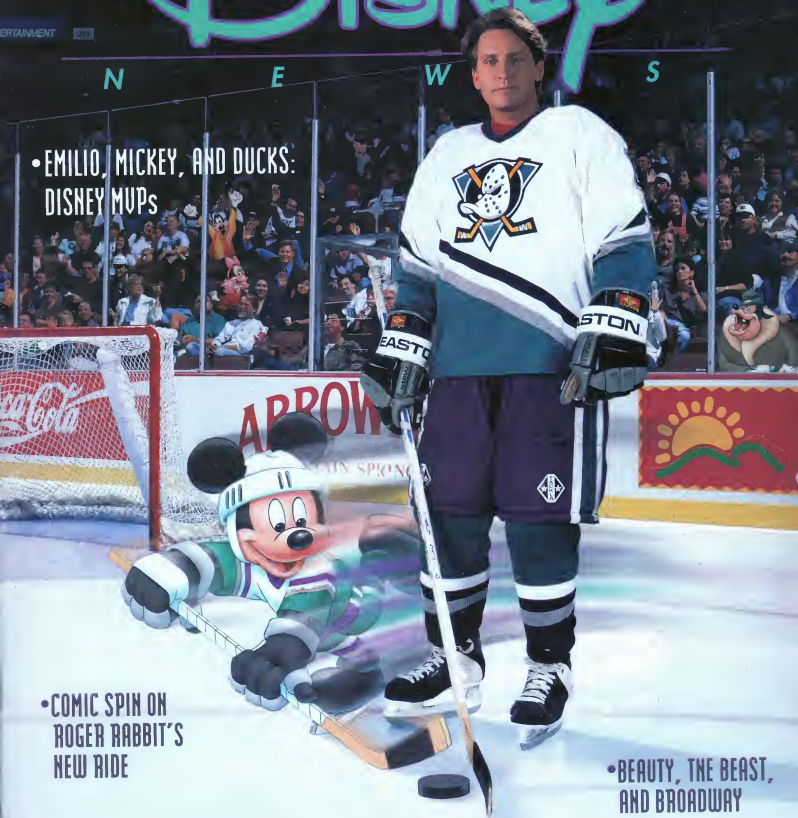
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• EMILIO, MICKEY, AND DUCKS:
DISNEY MUPS

• COMIC SPIN ON
ROGER RABBIT'S
NEW RIDE

• BEAUTY, THE BEAST,
AND BROADWAY





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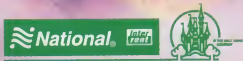
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ON THE COVER

We have a trio of themes wrapped up in our winter cover. Emilio Estevez recently finished filming "Mighty Ducks II," and agreed to be our cover story. Of course, the original "Mighty Ducks," also starring Estevez, was not only the sleeper of the year in '92, it led to the launch of Disney Sports Enterprises and hatched a new team for the National Hockey League. The Mighty Ducks of Anaheim came out swinging their first season and they haven't let up yet.

Now, everyone knows that Mickey Mouse celebrated 65 years in show biz on November 18. Rather than reminiscing about the past, Mickey is back on track trying out new adventures. He thought it might be fun to get out on the ice with a real Mighty Duck, so, naturally, Emilio "volunteered." And a good time was had by all.

Photography by V.J. Lovero, Mella Penn, and Joe Scavo

Illustrations by Matt Mew

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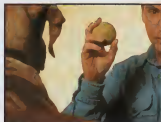
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Printed on recycled paper.

December 1993, January, February 1994
 Publisher—Bob Baldwin
 Editor—Anne K. Okey
 Contributing Editors—Nick Pacione,
 Lori Wildgen
 Art Direction—Korobkin + Associates
 Designer—Patrick Hardy
 Print Production—Gail Peacock
 Financial Manager—Valerie Barnes
 Business Manager—Lisa Hiatt
 Circulation Manager—Kitty Comer
 Advertising Manager—Kathy Helgason
 Contributors—Patrick Alo, Heather
 Bushman, Hugh Dunnahoo,
 Annie Jeung, Karen Knapp, Michael
 Obemeyer, Robbie Pallard, Joe Scavo,
 Jack Shaughnessy, Nancy Swistok

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 yearly by Walt Disney's Magic Kingdom
 Club, A Part of the Magic of the Walt
 Disney Company. All rights reserved.
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 Box 4489, Anaheim, CA 92803.
 The Official Magazine of Walt Disney's
 Magic Kingdom Club.

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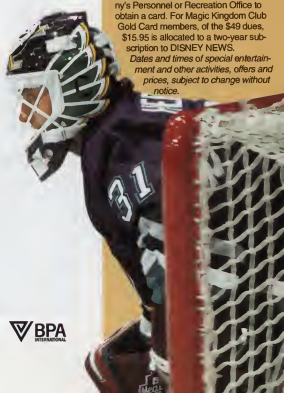
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EDITOR'S NOTES



Just when you think Disney's got every entertainment venue covered, they discover a new challenge to try on for size. This year not one but two new divisions were launched to extend the Disney touch into two immensely disparate enterprises: sports and live theater.

In our last issue we introduced you to the Mighty Ducks of Anaheim, an expansion team for the National Hockey League, established under the jurisdiction of the newly formed Disney Sports Enterprises. In this issue we have a blow-by-blow account of the new team's first weeks as an official member of the NHL.

The tremendous—and unexpected—success of the 1992 film “The Mighty Ducks,” starring Emilio Estevez, inspired a surge of national interest in hockey and served as the catalyst for Disney's entrance into the world of sports.

The film also inspired a sequel, scheduled to premiere next February. Shortly after filming for “Mighty Ducks II” wrapped last October, Coach Bombay—cover Duck Estevez—talked with us about film, family, the future, and a few of his favorite things—not to mention the perils of learning to skate at the ripe old age of 30.

Speaking of perils...Emilio's cover teammate is no stranger to perils of all kinds. He's none other than the little mouse who built the house of Disney more than 65 years ago. Since his first appearance as Steamboat Willie on

November 18, 1928, Mickey has faced a veritable platoon of villains, tried his hand at a variety of death-defying stunts, and competed in every sport known to mouse and man. His accomplishments are legendary—and they're not over yet. Even as we speak, Disney animators are busy concocting new adventures to bring Mickey back to the silver screen. In this issue's Suitable for Framing feature, Jim Fanning chronicles Mickey's feats—past and future, while illustrator Matt Mew concocts his own new adventure for our perilously plucky hero.

Another Disney film—this one animated—spurred the Company's most recent venture, a live production for Broadway. Debuting this December at the Theater Under the Stars Music Hall in Houston, Texas, “Beauty and the Beast—A New Musical” features the talents of a varied group of professionals, including original screenwriter Linda Woolverton and songwriters Howard Ashman, Alan Menken and Tim Rice. Under the guidance of our second new division, Disney Attractions Productions, the troupe plans to make its way to the Palace Theater on Broadway in early spring. Also contributing to this ambitious undertaking is the talented team responsible for the creation of some of the most popular stage productions at our Disney Theme Parks—director Rob Roth, choreographer Matt West, and scenic designer Stan Meyer.



Artists John Hamagami (left) and John Alvin took time out from signing their lithos to smile for a Disney News family photo with me. (They really did have fun.)

Disneyland also provided the setting for the Second Disneyana Convention held last September. “ConventionEars” gathered at the Disneyland Hotel in Anaheim, California, for four days of nostalgia, exclusive creations, limited edition pieces, and good old-fashioned wheeling and dealing.

The Magic Kingdom Club and Disney News joined other divisions of The Walt Disney Company in the Business Groups room. Artists John Alvin and John Hamagami were on hand Saturday and Sunday to personally sign the lithos we had created from their work and debuted at the Convention. Alvin's “Beauty and the Beast in the Light of the Rose Window” was originally featured as the Suitable for Framing in our Winter 1991 issue, while Hamagami's “Aladdin and Jasmine on Vacation” was created for our Fall 1992 cover.

(While on the subject of covers, it just so happened that we caught four Toon celebrities cheering for Emilio and Mickey. Did you spot them in the crowd?)

Special Note to Litho Purchasers:

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Conventioners stopped by the Magic Kingdom Club display to find out what's new.



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MAILBOX



I recently went to see "Snow White and the Seven Dwarfs" at the theater. I would like to know why the song "Music in the Soup" appears on the original motion picture soundtrack and yet it does not appear in the film.

Sheila S. Danahey
Mystic, CT

According to our sources at the Disney Archives, "Music in the Soup" was written for a sequence originally intended to be included in the film. This sequence had been partially animated before it was cut from the film. There were several story cuts made to maintain the continuity of the story within a specified time frame. When the soundtrack was recently re-released on CD, "Music in the Soup" was included, as was "You're Never Too Old to Be Young" which had also ended up on the cutting room floor the first time around.

In your Fall 1993 issue under Mickey's Market, you mentioned the Disney Screen Saver. When will this be available? If it is now available, where can I purchase it and how much does it sell for? I have asked a few computer software retailers in my area but they have not heard of it. Any help you could give to me would be appreciated as I must have one! (Unless of course you plan on revealing there is another screen saver with Tigger bouncing all over! That would be my ultimate choice!)

Sherri Ingram
Huntington Beach, CA

Our Computer Software contact assures us that the screen saver is now available through a variety of venues, including many computer software dealers and large retail outlets. For more specific locations, you may contact the manufacturer directly—Berkeley Systems, Inc., (510) 540-5535; ask for the Customer Service department.

As for Tigger, our contact tells us, "If at all possible, I'd love to see Tigger included in the second issue of screen savers—if we do one—he's one of my all-time favorites, too."

Note to Steve Ison—"Memoirs of a Devoted Collector" (Fall 1993).

Your article was just beautiful. I was very impressed with the feelings you have for the "Snow White" cels and what they represent. It's great to know that you collect and preserve these things for future generations. Your part in this means as much as you were involved in its original creation. Walt would be very happy.

Kate Lindsay
Lockport, IL

WERE GOING TO DISNEY WORLD!!! And we're very excited about it! As you can see from the enclosed photo, we've been saving for three years to visit Disney World. Our dream will come true this November. It took several weeks to sort, count and roll our savings, but it was well worth it. We had a grand total of \$1,424.50 broken down as follows:



Randy and David Blum get ready to count the family fortune.

9,250 pennies.....	\$ 92.50
2,920 nickels.....	146.00
3,330 dimes.....	330.00
2,920 quarters.....	730.00
126 dollar bills.....	126.00
	\$1,424.50

Thought we'd share this with your readers so they can see that dreams really DO come true if you're willing to put aside some pocket change each day!

May, Joel, Randy & David Blum
Paramus, NJ

What wonderful memories came flooding back to us when we read your article on The Brown Derby Restaurant at the Disney-MGM Studios. (Fall 1993)

We have spent our last three vacations at Walt Disney World and, in fact, we love it so much that we

have now joined the Vacation Club. On each of our visits we have dined at The Brown Derby and have always been very impressed by the food, the service and the very beautiful surroundings. On the last occasion we were served by Edward who features in the article.

The Cobb salad dressing was made up the same day as your magazine arrived at our home. Now we can enjoy some of the Disney Magic even when we are three thousand miles away thanks to Disney News!

Rosemary and David Bradbury
Lancashire, UNITED KINGDOM

That is so great to hear! Another reader's memory was also triggered by this article. It turns out that Adam Carroll, the son of Carroll Carroll whose wife (Adam's mother) was escorted so notoriously to the Derby by Groucho Marx, works right here at Disney, in the Educational Product Division. He gave us a call to say "Thanks for the memories," too.

Another interesting coincidence—we asked Edward to be in this feature because he was actually the inspiration for it. He had been our server one evening and told such interesting stories about the restaurant that we decided then and there to feature it as a "Disney Dining."

I do need to admit one mistake, however. I wrote that the Grapefruit Cake was created exclusively for The Hollywood Brown Derby at the Disney-MGM Studios Theme Park. Not true. It was actually created at the Original Brown Derby and was a favorite of its famous patrons.

Recently, I was at Disneyland in Anaheim waiting for a train at the New Orleans Square Station. Is an actual message being sent from the telegraph and cable office? No one in my group knew Morse Code.

Kari Dunn
Capitola, CA

There is indeed a message being sent at that station, but knowledge of Morse Code wouldn't have helped you decipher it. The message, encoded in land-line telegraphy, a predecessor of Morse Code, is Walt Disney's dedication speech for Disneyland.

As an European subscriber to Disney News I am very disappointed that your magazine is merely focused on the two American-based theme parks.

Apart from some dedicated stories none of the two theme parks outside the U.S.A. are ever mentioned in your section "Themed Adventures."

I think you will do your non-American subscribers a great favour if you would include Tokyo Disneyland and Euro Disneyland in your regular news items.

FD. van Wijk
Hilvarenbeek, the Netherlands

You'll be pleased to see descriptions and photos of the newest additions to Euro Disneyland on our Themed Adventures page in this issue. We do try to include our overseas Parks whenever possible, however, often we do not receive their information in time, or we just don't have enough space to accommodate everything that needs to be covered. We will certainly try to be more consistent in our coverage of these Parks in the future.

Somebody Goofed!

Thanks to our sharp-eyed readers who pointed out that we had miscaptioned "Anthony" as "Vinnie" in our "Blossom" photo ("Disney TV"—Fall 1993). Among them were Susan Geary, East Hartford, CT; Jennifer Low, San Francisco, CA; Justin J. Peticalos, Westcosville, PA; and Laura Cibrowski, Saddle Brook, N.J. Here are both guys with their correct names.

David Lascher is
"Vinnie," the boyfriend.

Michael Stoyanov is big
brother "Anthony."



I have enjoyed all of your articles on Disney Theme Park trivia and hidden Mickey's and I think I may have found a "hidden Park" at EPCOT Center. On the Horizons attraction, when you are traveling through the cross section of a future space station, there seems to be a section of Disneyland tucked in between the various trees, buildings and roads. The area shown seems to be that of Main Street, the Hub, and Space Mountain. I may be wrong, but it sure looked like Disneyland.

Brian Zolecki
Lockport, IL

As it turns out, you are absolutely not wrong. For a while there, this one stumped even David Mumford, an Imagineer well known for his trivia expertise. But David managed to dig up a blueprint of the area you

described, and sure enough, there it was. David also noted what looks like the Matterhorn and—oh no!—another hidden Mickey. Next time you're on Horizons, you can look for those landmarks, too. Good luck!

My 3-year old son, Zachary, simply loves Aladdin, and we have seen it many times since we got the video. He has come up with a question regarding the movie that I just can't answer to his satisfaction. He wants to know where Iago goes when they are in the desert following the scarab medallion. He sees him flying as they start chasing the medallion, but then he disappears until the Cave of Wonders is open. Was this an oversight or is Iago a very slow flyer?

Greg Sibert
Carlton, OH

Iago's supervising animator, Will Finn, tells us that, yes, Iago is a very slow flyer. "He's got this pot belly, he's out of shape, he just can't keep up with those horses," is how Will describes Iago. "Unless," he adds, "this life is in danger, like at the end when Jafar is packing, then he's in a hurry." So there you have it, the official word from the animator who taught Iago to fly.

I just finished reading my copy of your fall '93 issue and as usual you did a great job. However, I was very surprised that no mention was made about Mickey's 65th birthday to be celebrated in November. Don't be ashamed! It seems to me everybody else forgot this most noteworthy milestone. But...leave it to...Tokyo Disneyland...to make Mickey's 65th a month-and-a-half special event. Has the rest of the world...actually forgotten this joyous occasion?

Julio Colon
Orlando, FL

Mickey's 65th has not only not been forgotten, it is being celebrated by the whole Company in an entirely new and exciting way. Rather than concentrate on years, we are giving Mickey a new lease on life by celebrating his many adventures and creating new ones for our little hero—who, admittedly, has been somewhat Park-bound in recent years. There are numerous items being produced around the theme "Perils of Mickey," and a brand new cartoon, "Runaway Brain," starring Mickey is currently in production. Our Theme Parks celebrated in November with Mickey's Worldwide Kids Party/National Children's Day. At Disneyland, 6,500 disadvantaged children were invited to a welcome party at the

Disneyland Hotel, frolicked in Toontown and watched a special parade. Walt Disney World treated an additional 6,500 disadvantaged kids to parties at Fort Wilderness, CommuniCore and the Magic Kingdom.

DN Reader Establishes Club for Disneyana Enthusiasts in UK

One of our readers wrote to tell us that she has formed a club for Disney fans in the United Kingdom. This is the first club of its kind in the UK, and includes a periodic newsletter. If you would like more information on the club, please write to Sue Langbecker, 31 Rowan Way, Exwick, Exeter, Devon, EX4 2DT. However, please remember, this is a privately run club and is in no way affiliated with The Walt Disney Company.

Did you know that in 1967 Walt Disney's picture was on a United States postage stamp? He was pictured with a group of children and a castle in the upper corner. Did this stamp celebrate a special event or anniversary?

I'm also very curious to know if this was the only time that Walt Disney appeared on a stamp. And has Mickey Mouse ever appeared on a stamp? Thank you.

Emery S. Pal
Cleveland, OH

Robert Tieman of the Disney Archives tells that the stamp was actually issued in 1968. There was no special anniversary, it was simply the earliest they were allowed to do it. In the United States, persons may not appear on a stamp while still living. Walt died in December 1966. As soon as the lengthy application process was completed, the stamp was issued. That is the only time Walt has ever appeared on a U.S. postage stamp. However, he has appeared at least once on a foreign stamp.

Mickey—or any other Disney character—has never appeared on a U.S. stamp. Our postal laws prevent the inclusion of a copyright on a stamp, therefore, our characters cannot be used for postage. Mickey and many of his friends have, however, appeared on numerous foreign stamps.

Readers:
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EMILIO ESTEVEZ

Getting His Ducks in a Row

By Anne K. Okey

Emilio Estevez starred in his first film just 11 years ago. Last October he wrapped his 19th picture—"Mighty Ducks II."

In just over a decade, Estevez has run the gamut in both his personal and professional life. His films range from the cult classic "Repo Man" to the brat-packer "Breakfast Club" and "St. Elmo's Fire," from the action-spoof "Loaded Weapon 1" to the western "Young Guns"—I and II; from the terror-driven "Judgment Night" to the inspirational "Mighty Ducks." In addition to acting, he has also written and directed two of his films and adapted a screenplay for a third. Most recently, he signed a two-year development agreement with the Disney Studios.

Personally, Estevez has also done a lot of growing and growing up during these years. Although aligned with the notorious "Brat Pack" during the early '80s, his lifestyle was always considerably more low-key than that of his more flamboyant companions—including his brother, actor Charlie Sheen. Now 31 ("...headed for 32," as he puts it), Estevez has been married to singer Paula Abdul for nearly two years and is the proud father of two children, ages 7 and 9, from a previous relationship.

Typical of his low-key lifestyle and preference for privacy, Estevez owns a home in Montana where he retreats—when he can. There, he enjoys long hikes in the rustic hills with his dog, Rowdy, a Rhodesian Ridgeback he picked up six years ago in a Montana pound. Rowdy also accompanies him on the set, and even appeared on "The Tonight Show with Jay Leno" with him.

When Disney News interviewed Emilio Estevez last October, he had just finished filming "Mighty Ducks II" and was looking forward to his first real "time out" in nearly two years.

DN: Your first feature film role was, ironically, in Touchstone Pictures' "Tex" in 1982; you would have been 20 years old then. How long did it actually take you to get this first big break?

EE: I started going out on auditions when I was in the drama department in my junior year in high school. I did some TV before "Tex"—some afterschool specials.

DN: How did you land the role of Tex's (Matt Dillon) best friend?

EE: It was a meeting my agent had set up. I went in and auditioned for the director and he liked the reading and basically gave me the job on the spot. They were going into production relatively quickly.

DN: How did your parents feel about your career choice?

EE: Both of my parents discouraged it. My father had a pretty tough time getting started, struggling as an actor in New York. And they realized that there were only, really, a handful that could succeed, given the amount of actors that are out there struggling for the very few jobs that exist.

DN: What do you think they would have liked you to do instead?

EE: They wanted us to go on to higher education. By the time I got out of high school, I'd really had it with organized education. I said that was it, and I wanted to move on. They supported my decision but they didn't necessarily think it was the best idea.

DN: After "Tex," how did your career progress?

EE: Jobs were sporadic. I had first moved out of my parents house when I was 19. I fell into this syndrome of working once every six months, and whatever money I made either ran out at the end of that six months—or even before. There were periods of time when I wouldn't have enough money to pay the rent and, my folks hadn't rented out my room, so sometimes I'd move back for a spell. Fortunately they were glad to have me back every now and again.

DN: It sounds like you were a pretty close family.

EE: We were—we are—a very close family. My father stipulated in a lot of his contracts that we would travel with him when he would go on location—which I think was very important in keeping the family together. And it's probably the reason why he and my mother have stayed married 32 years.

My father stressed the importance of family. He grew up in a big family—there were ten kids in his family. He just knew the importance of staying together and that was a way to stay close. If he had gone away and disappeared for four or five months he wouldn't have seen his kids grow up. So we traveled.

DN: What were some of the most memorable places you traveled to with your family?

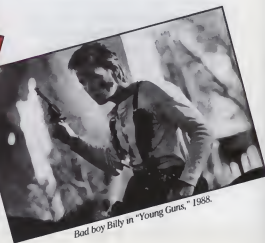
EE: We spent some time in the Philippines for "Apocalypse Now." I spent



Estevez, Matt Dillon and Meg Tilly in "Tex," 1982.



Like father, like son.



Bad boy Billy in "Young Guns," 1988.

some time in India for "Ghandi." Time in Europe—a lot of time in Europe. I had been to Europe several times by the time I was 13.

DN: What about your schooling? Were you able to have a "normal" childhood?

EE: When we were traveling, we had tutors if it wasn't during the summer months. Other than that, things were as normal as they could be, given the situation.

I involved myself in activities at school—student government, athletics, the drama department when I got into high school. We tried to create as much normality as possible.

DN: What exactly is the background of your family? Your dad's name is actually Ramon Estevez, right?

EE: Right. Both of my parents are from Ohio. My father is from Dayton and my mother grew up in Cleveland. There's one surviving grandmother on my mother's side—and a lot of cousins. Most are in Ohio.

My grandfather—my dad's father—worked for National Cash Register and he traveled all over the world. He met my grandmother at Language School in Ohio. She was from Ireland. My father was the first of the ten born stateside—others were born in Cuba, South America, all over the place.

DN: So when your dad changed his name for his career—as everyone did back then—was the "Sheen" a family name?

EE: No. That came from Bishop Sheen.

DN: O.K. What about your generation? Are you California natives?

EE: No. All of the kids were born in New York. We moved out of New York in 1969. Dad got a job on a film called "Catch-22" and we went down to Mexico for the shoot—and



Just a guy and his dog.



The original "Mighty Ducks," 1992



Coach Bombay.



A run from terror, in "Judgment Night," 1983.

we really relocated. My dad said he just didn't want to go back. He moved us up north and we stayed out West.

DN: Where did you live?

EE: We were renting a farmhouse on 11 acres in Malibu for \$375 a month—this was 1969, remember. My folks still live in the same house.

DN: Where do you fall in the family? Were you closer to one sibling than the others?

EE: I'm the oldest. A lot of people think Charlie's the oldest because, well, he looks older. Actually, he's three years younger than I am. I'm a year-and-a-half older than my brother Ramon. My sister Rene, I think, is 26.

I was closer to Charlie. Probably because I fought with him more than the others. I think you're closer to the ones you fight with—it's like a phenomenon.

DN: Charlie has also been successful as an actor. Did he follow your lead or was it his own idea?

EE: I think he was more or less headed in that direction. He and I made movies as kids—we made little 8mm films. You could tell even then—when we look back at those movies—you could tell that he was talented.

My little sister is trying to get started in the business, too. Ramon tried it for a while. He's down in Nashville now, getting into music there.

DN: How many movies have you and Charlie made together?

EE: We made two together. He did a cameo on "Wisdom" and on "Loaded Weapon" as well. But movies where we had a meaningful relationship at all were "Men at Work" and "Young Guns."

DN: When you were preparing for "Young Guns," did you have to research your character, Billy the Kid?

EE: Oh, absolutely. We looked at all the research that is available. When I say "we" I

mean John Fusco, who is a Billy the Kid aficionado—he provided a lot of in-depth research into the character and I just gobbled it up. That's probably the most accurate portrayal of the Kid—based historically on what we know about him.

DN: You also wrote and directed "Men at Work." Did that make it difficult to work with your brother?

EE: I like working with Charlie. As far as directing him—it was O.K. I think on one hand it was easy because there was already a "shorthand" established. On the other hand, I think you take certain liberties when it's a family member. The director/actor relationship becomes a little more intense.

DN: You've talked about jobs being sporadic, but it seems you've done quite a bit in just a few years.

EE: I guess the perception is that I'm always working. But until the last two years, that really wasn't true. Usually, I'd start a picture in January, I'd finish in May, and I wouldn't work until the end of the year or early the next year. That was a pattern I was following. And I wasn't happy with it.

DN: How did you go about getting more work?

EE: I said to my representation, I want to work more, and—be careful what you wish for, you might get it! That's what happened. I did five films in a period of 20 months—"Mighty Ducks," then five or six weeks off; then "Loaded Weapon," and five or six weeks off; then "Judgment Night"; then two weeks off and I did "Stakeout II"; then I had eight weeks off and I did "Mighty Ducks II."

It's just too much. I think you have to be careful that you don't flood the marketplace with product. It loses its specialness.

DN: When you're looking for projects, what do you look for in particular?

EE: My tastes are sort of all over the board. I enjoy comedies—I look for movies that I would be interested in going to see.

When I read a script I try to visualize the picture and visualize myself in it. And visualize myself sitting in the audience. Is this the kind of movie that I would go and see? And I go and see a lot of pictures. But, is this something that would interest me?

DN: Growing up, what films did you most like to see?

EE: I enjoyed the earlier films of Mel Brooks, as far as comedies go—"Blazing Saddles," "The Producers." I enjoyed the films of Scorsese and Francis Coppola—"The Godfather" pictures, and "The Conversation." Sort of all over the place.

DN: Did you have any favorite Disney films?

EE: Oh gosh, "Absent-Minded Professor," "World's Greatest Athlete," Kurt Russell movies. I'm trying to think of the one I went and saw a zillion times...

DN: What about animated films?

EE: Not really. I'm not really big in the animated department.

"...Million Dollar Duck"! That's the one I saw a zillion times!

Oh yeah, I saw "Jungle Book," actually. I enjoyed "Jungle Book."

DN: If you had your choice, who would you like to work on a film with?

EE: There's tons of people I'd love to work with. Oh yeah. I'd love to do a picture with Scorsese. I'd love to do another picture with Francis (Ford Coppola). He's a terrific director. I did "The Outsiders" with him, but it was not a very substantial role. I'd like to work with him again.

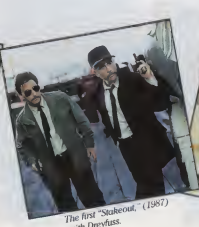
DN: What about actors?

EE: There are a lot of actors I want to work with—that I haven't had the opportunity to work with yet. The list is long.

I got to work with Anthony Hopkins a little bit on "Freejack." He was terrific. What a gentleman. It was wonderful to be in his presence. Rosie O'Donnell's terrific. I love Rosie.



"Another Stakeout," (1993) with Rosie O'Donnell and Richard Dreyfuss.



The first "Stakeout," (1987) with Dreyfuss.



A Mighty Ducks handshake before the game.

And Richard (Dreyfuss) as well. Richard is a dear man. Wonderful to be on the set with.

DN: Are there any films you truly liked doing?

EE: "Freejack"—not a good movie. It had great potential. It had a good story. But the execution of it was just terrible. It's one of those nightmare pictures you just want to end—and it ends up being a six-month shoot. There were great people involved, well-intentioned people. It was just not a good movie.

DN: Are there any films that you really enjoyed doing—more than usual?

EE: I had an absolute blast doing "Mighty Ducks." The end product, the picture, I'm very proud of. The first one, I haven't seen the second one yet. We just wrapped that up a couple of weeks ago.

DN: How did you like being the "grown-up" in the film?

EE: I had to be a leader. I had to be a role model for these guys. I really enjoyed the kids. We had a lot of laughs. They kept me on my toes. Kids are really honest and these guys—they called me on all my stuff. Didn't let me get away with a thing.

DN: Had you played hockey before you did the movie?

EE: I never even skated before the picture. I had to learn how to skate, and it's tough when you're an adult—learning those sort of things. When you're younger you're much more resilient. You get up when you fall. When you're an adult it's really difficult.

I did a lot of my own skating. We had a skate double and we used him, but I did as much as I could.

DN: Had you ever seen a hockey game prior to this?

EE: I went to a Kings game years ago. I really didn't understand it. During filming, I found myself enjoying the game, learning

more about the game. Yeah, having a real appreciation for it.

DN: Were you surprised at the reception of the movie?

EE: I was. I think the movie took everyone by surprise.

DN: According to the initial reviews, the critics didn't think much of "Mighty Ducks"—or you—at all.

EE: People didn't care. Or the people didn't read the reviews. Yeah, I got slammed pretty hard.

DN: It's got to be hard to have bad reviews written about you. How do you handle it?

EE: It stings. I don't even have to read 'em and I know they're bad. People tell me. I've stopped reading reviews. When you read them you give these critics credence. My belief is that these critics would change places with me and what I do in a second.

DN: You must have felt some real vindication when you heard that a new NHL team was being named for your movie.

EE: It was pretty phenomenal. We always looked at this movie as "the little movie that could," and the fact that it's spawned a hockey team and a sequel and hundreds of millions of dollars in merchandise...it's pretty awesome.

DN: You've been an actor, director, screenwriter. Will you continue to pursue all three areas? And, the films you've written, were they originals or adaptations?

EE: The only adaptation I did was "That Was Then...This Is Now," from the S.E. Hinton novel. The others ("Wisdom" and "Men at Work") were just ideas I had and put down on paper.

I think as a "triple threat" that's my weakest area—as a writer. I think I know how to film a story. I don't necessarily know how to put it coherently down on paper. That's something I'm learning to do.

DN: Do you think that was the reason these projects weren't successful? (Even though, personally, I really liked "Men at Work.")

EE: Well, thank you. It's a combination of that and maybe picking the wrong stories. The next time out as a director I'm working with somebody else's material. That should be interesting.

DN: What is it you'll be doing and when?

EE: A play that was produced on Broadway and in London as "Homefront." We're calling it "The War at Home." It was written by James Duff and I hired him to do the adaptation.

Basically, it's four people in a house talking. It's very intense. It's about a dysfunctional family in 1973. Their son has come home from Vietnam and is having a hard time re-entering society.

It's a very interesting subject matter. It's been explored before but I don't think in this context.

We'll probably start up in February.

DN: But until then you're on vacation. Have you been to Disneyland lately?

EE: I haven't been to Disneyland since I was ten years old! But a couple of years ago I did go to EPCOT Center and did Disney World. And that was terrific. The kids had an absolute ball. I can't wait to do that again.

DN: Just out of curiosity, when you were a kid at Disneyland, what was your favorite attraction?

EE: I don't think they still have it, but it was the one where you get shrunken and injected into...

DN: Adventure thru Inner Space?!

EE: Adventure thru Inner Space...my favorite! 🐼



"Mighty Ducks II" finds former Coach Bombay a victim of the game.



The face-off before the fall.



New Wave Bombay.

"Aladdin Group Hug"



LZD-75 Disney's "Aladdin Group Hug", Size 13½" high x 17" wide x 13" deep

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An Old-Fashioned

CHRISTMAS

Gift Wrapping Mickey in the 'Thirties

By David Lesjak

"And now comes Christmas, when merchandise as Christmas gifts can be sold in large quantities. What would be more acceptable than a 'Mickey Mouse' gift?"

(Excerpt from an October 1932 letter to Disney licensees from Kay Kamen, merchandising representative for Walt Disney Enterprises)

Christmas—that magical time of year when loved ones exchange gifts. Disney collectors often wish they could transport themselves back to the "golden age" when toys were literally a dime a dozen. When better, then, to bring our time machine to a stop than Christmas in the mid-thirties, when

store shelves were overflowing with Disney merchandise?

In the early '30s, a Kansas City advertising executive named Herman "Kay" Kamen became Disney's sole licensing representative for character merchandise. Because of Kamen's aggressive style in signing up quality licensees, some of the most collectible pieces of Disneyana were produced.

In 1934, Kamen distributed the first of seven yearly merchandising catalogues. That same year, Kamen began sending out Christmas Promotion Books to store managers.

The 1935 Christmas Promotion Book outlined a complete retail mer-

chandising program. The book contained a press release, gave ideas for a parade and in-store merchandise booths, listed advertising catchlines from 1934, and offered Disney premiums, character displays and decorations for sale. Complete window displays were available for \$150 each; individual 40-inch-tall animated figures could be purchased for \$25 each.

The Old King Cole Company manufactured Disney window display items beginning in 1935. The company's staff of eleven transformed their ideas into three-dimensional figures constructed of papier-mâché. During 1938, many stores decorated their Christmas windows with Snow White display merchandise produced by Old King Cole.

One of the most elaborate displays that year appeared in a Pennsylvania Kaufmann's department store. A sign in their window read, "Snow White and



Christmas premium given away by department stores at Christmas. By Whitman Publishing Company. ©1934 Walt Disney Enterprises.



Nabisco cardboard store sign, ©1937; Mickey Mouse cookies in right corner.



Christmas tree lights box, ©Walt Disney Ent., circa 1935.

the Seven Dwarfs in downstairs Toyland. See Prince Charming. See Santa Claus. 25 cents entitles you to take the Snow White tour and receive a surprise package from Snow White in person." A large walk-through area near Toyland had ten window exhibits which showcased the major scenes from "Snow White."

The first stop on any child's Christmas shopping trip was a visit with Santa in Toyland. Many Santas gave away a Disney premium at the end of every visit. Today, these premiums represent some of the rarest Disney Christmas collectibles.

In 1934, Macy's department store Santa gave youngsters a 143-page book titled *Mickey Mouse and Minnie March to Macy's*. This premium told the story of the Pilgrims journey to America. The following year, Macy's Santa gave away *Mickey Mouse and Minnie* at Macy's. This book told how Mickey and Minnie visited New York where they were then transformed into huge balloons to lead Macy's seasonal parade.

In 1935, a Mickey Mouse balloon actually led Macy's Christmas Parade. The Goodyear Rubber Company suspended production of blimps to produce an inflatable fifty-foot-tall Mickey.

Other premiums handed out in 1935 included a 145-page book titled *Mickey Mouse and the Magic Carpet*, and a toy called the "Magic Movie Palette." The "Palette" had two cut-out windows and a movable dial which, when turned fast enough, gave the illusion of either Mickey ice skating or Minnie walking

along a snow-covered path.

In 1938, toy store Santas gave children a 16-page booklet titled *Dopey's Christmas Tree*. Dopey visited "Little Bob and Betty" on Christmas Eve and led them on an adventure which included a trip to the Dwarf's cottage to meet Snow White, a visit to the toy factory, and a circus performance.

In 1939, the premium *Pinocchio's*



A Silly Symphony (above) inspired this 124-page book ©1934 Walt Disney Mickey Mouse Ltd.

Christmas Party was issued. This 16-page booklet was illustrated with photographs of Disney toys. Room was left on the front covers of both the Dopey and Pinocchio booklets for the store to print its name and a Christmas greeting.

In 1939, shoe stores gave away a magazine titled, *Merry Christmas From Mickey Mouse*. This premium contained puzzles, games, and pictures to color. The Mickey as Santa cover was a reprint of a 1937 *Mickey Mouse Magazine*.

Besides premiums, the largest area

of Disney Christmas collectibles consists of greeting cards. In 1931, Hall Brothers, which later became Hallmark, marketed a line of Disney cards. In the United Kingdom, Valentine and Sons printed a series of seasonal cards using the Disney characters.

In 1932, Walt Disney began a corporate tradition by issuing the first "official" Studio Christmas card. The card pictured Mickey, Minnie, Pluto, Horace and Clarabelle riding a coach pulled by a reindeer. With just a few exceptions, the Studio has issued a Christmas card every year since.

William B. Levy, Disney's licensing agent in England from 1930 until 1933, issued his own character Christmas card. The front pictured Mickey playing a mandolin; on the inside,

Mickey and Minnie enjoyed a dish of ice cream. In one card Levy penned, "Boys and Girls: Mickey is the idol of England. Long may he reign."

In 1935, King Features Syndicate, the distributor of the Mickey Mouse newspaper strip, issued a 32-page Christmas

card. The card told the story of "The Night Before Christmas," using illustrations of a King Features character drawn by the original artist. Page one featured Mickey asleep in front of the fireplace.

In 1934, the Lionel Corporation was licensed to produce a Mickey and Minnie Mouse handcar in time for Christmas. In the first four months of



Comic strips, puzzles and short stories ©Walt Disney Publications Ltd. 1938-1939.

Die-cut Hallmark Christmas card. ©1936 Walt Disney Enterprises.



A story of Mickey's Christmas party and the gifts everyone received by Whitman Publishing Co. ©1936 Walt Disney Enterprises.

RAZMATIAZ

AND ALL THAT JAZZ

**MICKEY AND MINNIE
GO STEPPIN' IN STYLE
AND HAVE SOME
MISCHIEVOUS
MADCAP FUN.
MEANWHILE, PLUTO
ADDS SOME
BANG-UP ACTION
TO THE CAREFREE
COUPLE'S DAY.**



Now, all the zany antics and nostalgic charm of Disney's 1931 cartoon *The Delivery Boy* is captured in the Walt Disney Classics Collection of fine sculptures. Created by the artists of The Walt Disney Studios, this collection marks the first time the principles of Disney animation have been applied to sculpture. Handcrafted for the serious collector, each sculpture is accompanied by a Certificate of Authenticity signed by Roy E. Disney.



MICKEY "Hey Minnie, Wanna Go Steppin'?" 6"
MINNIE "I'm A Jazz Baby!" 6"
PLUTO "Dynamite Dog" 3 1/2"

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production Lionel sold over 250 thousand handcars. In 1935, Lionel produced a Santa Claus/Mickey Mouse handcar. As Mickey peeked out from a toy sack, Santa pumped the car around a 27-inch track.

Several Disney books were built around a Christmas theme. In 1934, Collins published a 126-page book titled *The Night Before Christmas*, which featured eight color plates and numerous black and white illustrations. In 1935, the French publisher Hachette printed *Les Jouets de Noël*. Though this 48-page book was based on the Disney Silly Symphony, it contained illustrations of a distinctly European Santa. In the United States, Whitman's 12-page *Mickey Mouse and His Friends* storybook was published in 1936. This book told the story of a Christmas party held at Mickey's house. Each page featured a four-verse rhyme with a color picture of a Disney character opening a present.

In 1938, Willbank Publications published the *Mickey Mouse Holiday Special*. This activity book contained puzzles, games and stories. Page three featured the same Dopey artwork found on the back of Kay Kamen's *Merry Christmas from Mickey Mouse* shoe store premium.

The English firm, Chappel, printed a *Silly Symphony Song Selection* in the mid-thirties. This book contained arrangements for songs from ten Disney shorts, including "The Night Before Christmas." A colorful Santa

from the film was one of many Silly Symphony characters pictured on the cover.

NOMA produced Disney Christmas tree lights from 1935 until 1938. Sets included light strands with eight decorated plastic shades. Mickey Mouse and Silly Symphony sets were available in the U.S., while Snow White and Pinocchio sets were sold only in Canada. The British Thomson-Houston Company sold sets with 121 shades. This English firm offered Mickey Mouse, Pinocchio, Fantasia and Dumbo sets.

Other Christmas items featuring Disney characters included stickers, labels, wrapping paper, puzzles and a Silly Symphony advertising calendar which featured Santa from "The Night Before Christmas" for the month of December. One of the more novel toys was made of celluloid (an early type of plastic), and featured a tiny Donald riding a sleigh pulled by Pluto.

Several Disney cartoons produced in the 1930s had Christmas themes. In the 1931 short "Mickey's Orphans," dozens of orphaned kittens were left on Mickey's doorstep on Christmas Eve.

The 1932 short "Mickey's Good Deed" had Mickey selling Pluto to a rich family on Christmas Eve to raise money for a destitute mother and her children. Mickey and Pluto were reunited at the end of the film, and as the final scene faded to black, the two pals enjoyed a turkey dinner.

During Christmas 1932, the Studio released a short titled "Santa's Workshop." "The Night Before Christmas" was released in 1933 as a sequel. Both films featured a jovial Santa, elves, toys and happy children.

Artwork from both these films has surfaced at auction and in private sales lists. An animation drawing of Mickey dressed as Santa from "Mickey's Good Deed" was recently offered for \$495.

At least three cels with their original watercolor backgrounds from "The Night Before Christmas" have sold at auction. The first showed Santa getting ready to go down a chimney, the second pictured Santa playing a toy piano, while the third set-up had Santa and his reindeer flying over rooftops. The prices realized for these pieces were \$12,000, \$7,000 and \$7,150, respectively.

In the December 1938 issue of *Women's Day*, Walt Disney was asked if he believed in Santa Claus. His reply was, "Certainly, yes. When my little daughters confront me with the question, I shall say without a twinge—of course there is. Long live Santa Claus!"

Here's hoping Santa will pay those Disney collectors who behaved themselves this year a little visit, leaving behind a rare and wonderful Christmas collectible from the 1930s. (Or even a collectible-to-be from the 1990s!) 🐭

Christmas memorabilia from the private collection of Dennis Books, Seattle, WA.



Premium given away by shoe stores, 16 pages. ©1939 Kay Kamen Publications.



Send a Christmas Card. The world is on the floor. The world is on the floor. And how a Merry Christmas. And Merry too! 34!



Christmas card, Valentine and Sons, Great Britain, 1937.

ANTICIPATING ROMANCE

the centaurettes promenade and preen, each one reflecting a special moment of beauty and elegance. Knowing there's enchantment in the air, the eager cupids hover nearby.

In the lush and stylized *Pastoral* sequence from *Fantasia*, Walt Disney combined art deco design, the art of animation, and the music of Beethoven's Sixth Symphony to bring the mythological centaurettes to life.

And now, the style and grace of these beautiful half-human, half-horse creatures have been captured in the Walt Disney Classics Collection of fine animation sculptures.

Handcrafted for the serious collector, each sculpture is accompanied by a Certificate of Authenticity signed by Roy E. Disney.

Blue Centaurette "Beauty In Bloom" 7 1/2"
Pink Centaurette "Romantic Reflections" 7 1/2"
Cupids "Love's Little Helpers" 8"

For information, write to Walt Disney Classics Collection, 500 S. Bowers Vista St., Burbank, CA 91521-6914



I am a fourth grade student at Triangle Elementary School. Yesterday all the fourth graders visited EPCOT Center. It was awesome! I really enjoyed riding the Wonder Gyres; it was really neat. I really enjoyed doing that kind of exercise where you can see where you're going. After we all rode them we moved to the computers you touch. The computer said I was really healthy.

After that we went to the American Adventures. I really enjoyed hearing "The Voices of Liberty." I got every single one's autograph. After lunch we went on the Spaceship Earth. I think it was really neat when we turned backwards. Then we went to the Living Seas. I really thought that the way it shows all the details of the ocean is really cool. After that we went to see the 3-D movie with Michael Jackson. It was awesome! I liked the part when the woman turned into a beautiful woman. It scared me when that woman moved her hand. Then we went home. I would like to thank you very much for the ticket to go to EPCOT Center so I can go with my family. I hope I see you.

Sincerely,
Glenda Aviles



Field Trips to EPCOT Center

Last fall, more than 220,000 Central Florida school children from kindergarten through high school explored their class curriculums in the "living laboratory" of EPCOT Center.

By Robyn Flans

Who wouldn't want to go to EPCOT Center free of charge, on a school day, no less? That was the question actually put to over 13,000 classrooms in nine counties surrounding Walt Disney World near Orlando, Florida.

Averaging about 10,000 students per day from public, private and home schooling, the EPCOT Center field trip experience hosted over 220,000 kids, from kindergarten through high school, during its designated month of September.

"September is the time of year when we can really think about doing something like this," explains Greg Emmer, Vice President, EPCOT Center. "We've always taken education as one of the most important tenets of our whole EPCOT vision. We do many things around the education banner and we've been hosting field trips for locals since 1987," he says, adding that this free field trip experience was

also a way to promote the other EPCOT Center field trip offers.

"Teachers have been forever wanting to come out," Emmer says. "But there was really no way to experience



the full breadth of EPCOT Center's educational experience because we only concentrated on one pavilion or theme at a time. As we were sitting around talking, we asked what is a way to make a big splash and how could we get the message out? The way to do it was to let everybody come."

An ad in the Sunday paper announced the offer, asking teachers to respond. Easier said than done, laughs Dede Schaffner, Coordinator of Community Involvement, Seminole County Public Schools. "You couldn't get through on that telephone line the next morning for luck or money!"

In fact, EPCOT tried its best not to turn people away (although it was inevitable) and ended up unofficially extending the offer through the first two weeks of October.

For the people behind EPCOT Center, it was a huge undertaking. In addition to the extra staffing needed to handle the additional influx of guests, special materials had to be prepared according to age group.

"The value has been enormous because the teachers received our educators' overviews that include an array of information on how EPCOT Center is educational," says Monica McEwan, Division Representative, Special Markets, Walt Disney World. "Each of our Future World pavilions has a story to tell, and it's centered around an educational topic."

"The educator material that we forwarded to the schools was very helpful in providing the educator the correct tools to establish a curriculum for the students," she continues, "so that when



Learning to manipulate "under the sea" is just one of the many experiences brought to life at The Living Seas pavilion.

they did choose to select a field trip day, the teacher had already prepared the curriculum.

"Once they disembarked from the busses," McEwan explains, "they went on that educational tour that the teacher had already prearranged and it correlated with the curriculum from the classroom, which was great."

The teachers and supervisors who participated in the program concurred.

"There are so many things for the children to learn," says Diane Poelkner, teacher at Palm Lake Elementary School. "What's really nice is that so many of the things are hands-on; the kids can touch things. For example, they can put their hands on a magnetic ball, showing magnetic field. They can go through the process of how inventions came to be, and learn why Edison

came up with the ideas that he did.

"There are a lot of things that can be tried out," she continues. "There are fields of motion, and the kids can get on a cycle. They get to go through the steps of the invention of the wheel and how different things came to be. They could actually experiment with motion."

"It's neat," she says, "because the children are learning things, but they don't look at it that way. Disney has that way of putting on the appearance that this is something fun,

but really, EPCOT Center is a lot more than a fantasy land."

"Disney did prepare the kids for going out there, explaining that there aren't rides there," relates Schaffner. "I was with one parent who was telling me that in the group she chaperoned, the kids said, 'Where are all the rides?' And another student in the group said, 'They don't have rides, but just think of all the things we're going to learn out here.'"

Emmer says he believes the educational highlights to be The Land, The Living Seas and the newest pavilion in Future World, Wonders of Life, which focuses on health and nutrition. The Land covers topics such as hydroponics, symbiosis, the history and future of agriculture, resource conservation, nutrition, and aquaculture. The Living



Seas, presented by United Technologies, encompasses mariculture, marine life, ocean resources, ocean exploration, and marine conservation.

"They are clearly science-based pavilions and very up to date," says Emmer. "Also, World Showcase is becoming a bigger and bigger focus because of the whole cultural diversity angle in the schools now, the emphasis on the world and getting our kids to know more about geography and culture.

"We did have one disappointment, however," he admits. "We had gone to the trouble of scheduling several of our authentic entertainment groups and they were going to answer questions after the performance. It was an outdoor venue, though, and it was extremely hot, so the kids just were not going to sit through it," Emmer recalls.

He adds that, all in all—despite this and some minor difficulties with a few of the high schoolers who weren't always into the learning aspect of the trip—the project has been tremendously satisfying.

"It's one of the most gratifying things I've been involved with," he says, noting that the students were also given a voucher which entitled them to return free with a paying adult. "Everyone has their favorite story about the kids who had never been to a Disney Park. We're getting letters from teachers saying 'I had kids who could hardly contain themselves, they were so excited because they had never been (to a Disney Park) and this might be their only chance.'"

And then there are the letters from the kids...

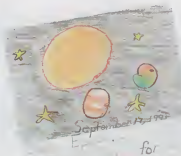


At Wonders of Life, kids learn about nutrition, health, exercise, and coordination—and have a lot of fun at the same time.

Dear Mr. Emmer,

I liked EPCOT Center. That was generous that you let us go to your park. I like Journey of Imagination. It shows that the imagination is strong if you use it. Figment was funny. The World of Motion was terrific. The Wonders of Life was good too. The exercise bikes were tiring! Spaceship Earth was terrific. Although it took extremely a lot of energy to go through that BIG PARK.

From: Adam



Dear EPCOT,

Thank you for letting us come to EPCOT free. My favorite rides were Geospheres, Mexico, Norway, Living Seas, and Universe of Energy. The lunch was yummy. Yours truly, Phillip Clinton Browning

Dear EPCOT,

I like your rides a lot. The one I liked best was Body Wars. It was totally awesome. From, David Rosenthal



Dear Mr. Emmer,

Thank you for writing a note for me and my class to go to EPCOT free. I really like the Mexican food and Body Wars.

Your friend, Brent

Dear Mr. Emmer,

Thank you for inviting our class to spend the day at EPCOT. I had an exciting day. My favorite places were The Living Seas, Body Wars, and Spaceship Earth.

I saw a pretty dolphin. It made me happy because I had never seen a dolphin before. I learned a lot about fishes and dolphins.

Sincerely, David Moton

Dear Sirs,

Thank you for letting us come to EPCOT. It was fun. Norway and Body Wars were my favorites. It was the funnest place I have ever been to.

Love, Brittany Boyett



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Tradition has long been one of the hallmarks of The Walt Disney Company. Perhaps one of the longest and most revered of these traditions—found just once a year at Disneyland and Walt Disney World—is the Candlelight Procession and Massed Choir Ceremony which takes place at the height of the holiday season.

First presented at Disneyland Park in California in 1958, and at the inaugural holiday season at Walt Disney World Resort in Florida in 1971, this stirring event features more than 1,000 candle-carrying carolers in each Park who process from the Castle down a darkened Main Street, U.S.A., to Town Square. At their destination, they join the choir already assembled on bleachers as a living Christmas tree.



A Holiday Tradition Lights Up Disney Parks

By Scott Richter

The highlight of the ceremony occurs during the finale when a select celebrity, flanked by carolers and "Tree," narrates "The First Christmas." Some of Hollywood's biggest stars have participated in this event, including Cary Grant, Rock Hudson, John Wayne, Buddy Ebsen, Howard Keel, John Forsythe, Robert Urich, James Earl Jones, and George Kennedy.

The concept of the Candlelight Procession was developed in 1958 by Dr. Charles Hirt, who taught at the University of Southern California's School of Music for 35 years. Dr. Hirt

organized the first USC concert choir and then the Chamber Singers, who toured worldwide.

Dr. Hirt explains that in the late 1950s, Disneyland already had carolers during the Christmas season.

"I trained the Disneyland carolers," he explains. "This included teaching the singers how to respond to people in the Park. For example, if a little girl walked up to one of the singers, that caroler would sing directly to that child."

The carolers were so well received at the Park that Dr. Hirt thought that a candlelight ceremony would be a welcome addition to the caroling.

"When we first did the ceremony in 1958," he recalls, "the carolers all gathered around the flagpole in Town Square. It was a beautiful ceremony, but we made one mistake: It was difficult for people to see since the singers were all in a circle with me in the center, conducting. So the next year, bleachers were constructed adjacent to the Train

The Christmas Story resonated with the commanding eloquence of James Earl Jones in 1980.



Church, high school, and collegiate choirs submit audition tapes to bid for a place among the Candlelight Procession carolers.

Station so that the carolers were facing the spectators on Main Street."

The Candlelight Procession's carolers consist of church, high school and collegiate choirs which submit audition tapes.

"We receive well over a hundred tapes each year," says Darrel Dorr, Candlelight Ceremony Show Director at Disneyland. "These choirs generally range in size from 30 to 100 members."

The lucky participants are selected by the Disneyland Candlelight Ceremony Show Director, the Procession's

The Disney Employee Choir forms a living Christmas tree in front of the celebrity narrator as part of the inspiring Candlelight Procession Ceremony.



conductor, and the Manager of Guest Talent Development. The choirs are chosen based upon a variety of factors, including intonation and musicianship.

"The audition

process is very objective," says Ken Murphy, Disneyland Manager of Guest Talent Development. "As applications are received, a number is assigned to each tape and all other identification is removed before the tapes are reviewed. Many talented choirs audition," he continues, "and it's exciting to see which choirs have 'made the grade' when selections are complete."

There is one choir which participates every year—the Disney Employee Choir. Joanne Hong, a Food & Beverage Analyst for Disneyland Food Operations, has been a member of this choir since 1979, and its director for 14 years. This year she's turned her baton over to Jim Turner ("It was time for a 'sabbatical,'" she explains).

According to Hong, the employee choir started as a supplement to the Western High School choir which formed the Living Christmas Tree for the pageant. When the music director of Western High retired, Disneyland decided to turn "Tree duty" over to the employee choir.

"There were only about seven members in the beginning," Hong says. "Now we have 300—250 from Disneyland and 50 from the Studio."

"We call ourselves The Disney Employee Choir," she explains, "because when they make the announcement during the ceremony, some guests may not understand the term 'Cast Member,' and we don't want to be confused with the Park's entertainment division. We want to be sure they understand we are just regular people—all volunteers—who love to sing the songs of Christmas."

Mary Shephard, a Disneyland Cast Activities Assistant, is one of those "regular people."

"I love to sing the songs of Christmas," she explains. "The Candlelight Ceremony is for fun, but it's also so rewarding. You get to share the

Elliot Gould narrated *The Christmas Story* on *Saturday* in 1979, and *Sunday* in 1986.



Craig T. Nelson left the poltergeist at home when he narrated the *Saturday* performance in 1986.

spirit of Christmas with the thousands of people lining Main Street—you touch so many people in a meaningful way.

"The choirs are beautiful," she says, "but Candlelight is not just about beautiful voices, it's about what's in your heart at Christmas."

Ken Murphy concurs with Shephard's emotional reaction to the Ceremony.

"Performing in Candlelight is a very meaningful experience for the members of these choirs," he says. "Choir members young and old tell us each year that Candlelight is the highlight of their performance season."

A member of the choir for six years, last year was the first time Shephard processed from the Castle, having been part of the Living Christmas Tree in the previous years.

"We were holding our candles, and they turned all the lights off on Main Street, so our lights were all you could see, and we were singing the carols," she recalls. "Just walking down Main Street like that was the most phenomenal thing I've ever felt."

According to Darrel Dorr, the organization and presentation of the Candlelight Procession is a "theatrical process."



The upturned collars of removed carolers add to the illusion of a living, singing Christmas tree.

"Every year, we coordinate the show months in advance with our music director and producer," he says. "This process occurs about six months before the show."

"Then in October," Ken Murphy adds, "we begin the process of selecting a narrator."

The Candlelight Procession Ceremony in the Magic Kingdom at Walt Disney World Resort is similar to the Disneyland show.

Paul Chiaravalle, Manager of Walt Disney World Guest Talent Programs, points out that "visitors to Walt Disney World have an added treat: each year, songwriter Ralph Blane...leads the singing of 'Have Yourself a Merry Little Christmas' during the preshow." Blane wrote this timeless classic and is a member of the Songwriters' Hall of Fame.

As at Disneyland, the Walt Disney World ceremony culminates with the reading of "The First Christmas" by a celebrity. Performers who have participated include Rock Hudson, who took part six times in the Florida ceremony and three times in California, and Cary Grant, who narrated at five of the ceremonies, including one in Florida.

Dr. Hirt has fond—and interesting—memories of working with the long list of celebrities who narrated "The First Christmas" during his 25-year tenure as conductor of the Disneyland Procession.

"Cary Grant and Rock Hudson both wanted to narrate the ceremony again and again," he recalls. "And they did it for free."

Indeed, every celebrity who has narrated at the ceremony has done it simply out of good will—even when mother nature threatened to cancel the event. Dr. Hirt recalls that rain clouds hovered over the Park the night that Charlton Heston was to narrate in 1970.

"He looked at me, though, and said, 'If I can part the Red Sea, then I can keep it from raining.'"

Needless to say, it did not rain that year.

John Wayne's dedication to the event was particularly admirable.

"John had a terrible cough the day he was to perform (in 1971)," says Dr. Hirt. "He told me that he had pneumonia and I asked him what he was doing here. In reply, he said, 'I'm not going to let all those kids down.'"

No matter how big a star the celebrity narrator has been, each seems to have been genuinely touched by the ceremony.

"Narrating the Candlelight Procession was an enormously moving experience," recalls veteran actor John Forsythe, who participated in the 1989 event at Disneyland.

"To be right smack in the middle of that superb group of musicians, as well as that gifted group of carolers, is something I'll never forget as long as I live," he adds. "I promise you that I will never mumble 'Bah, humbug' again!"

Howard Keel, who narrated the ceremony at Walt Disney World in 1985 and 1986, and at Disneyland in 1987, found that he was also moved by the experience.

"I've never been a very religious person," he says, "but when you stand up there for all of those people with that incredible chorus and orchestra beside you, it's a wonderfully moving experience." He adds, "In fact, I was so moved that I could hardly speak."

Just about all of the narrators find themselves affected by the moving tableau. According to Paul Chiaravalle, (CBS This Morning's) Paula Zahn had tears in her eyes during the 1992 ceremony (at Walt Disney World).

With nearly 20 years of Candlelight Ceremonies behind her, Joanne Hong has her memories of "narrators past" as well.

"It's interesting how different the scriptures can sound depending on who is reading them," she notes. "I'll never forget Darren McGavin. He really

got into the role—very much the fire-and-brimstone preacher, very animated. He even wore a robe, too.

"Then there was James Earl Jones—that voice quality, very commanding. And Pat Boone, that was the only time I remember the narrator singing, too," she recalls. "They had added 'Go Tell It On the Mountain,' and he sang the solo."

No matter what your vantage point during the ceremony—be it as caroler, conductor, narrator or spectator—the event is always an unforgettable experience. Del Shilling, Manager of Media Production at Disneyland, has had the honor of being a caroler in two of the Disneyland Processions in the 1960s, as well as a guest conductor at two of the Walt Disney World ceremonies.

From his unique perspective, Shilling comments with authority, "(The ceremony) is a wonderful thrill for the conductor; especially exciting for the student carolers; and simply a great experience for everyone else."

"If you don't have the Christmas spirit after seeing this program," adds Mary Shephard, "you're just, well, dead!" 🐻

Disneyland

Dennis Morgan (1961 - 1964)
Dick Van Dyke (1965)
Dennis Morgan (1966)
Gregory Peck (1967, Saturday)
Dean Jones (1967, Sunday)
Henry Fonda (1968, Saturday)
Rock Hudson (1968, Sunday)
Cary Grant (1969)
Charlton Heston (1970, Saturday)
Dean Jones (1970, Sunday)
John Wayne (1971)
Rock Hudson (1972)
Cary Grant (1973, 1974)
Jimmy Stewart (1975)
Rock Hudson (1976)
Buddy Ebsen (1977, Saturday)
Ed Asner (1977, Sunday)
Cary Grant (1978)
Elliott Gould (1979, Saturday)
Joseph Cotton (1979, Sunday)
Michael Landon (1980)
Ed Asner (1981, Saturday)
Jason Robards (1981, Sunday)
Pat & Shirley Boone (1982)
Darren McGavin (1983)
Joseph Campanella (1984)
Kevin Dobson (1985)
Craig T. Nelson (1986, Saturday)
Elliott Gould (1986, Sunday)
Howard Keel (1987)
Joseph Campanella (1988)
John Forsythe (1989)
James Earl Jones (1990)
Robert Ulrich (1991)
George Kennedy (1992)

Walt Disney World

Rock Hudson (1971)
Cary Grant (1972)
Rock Hudson (1973, 1974)
Dean Jones (1975)
Joseph Campanella (1976)
Rock Hudson (1977)
Ross Martin (1978)
Perry Como (1979)
Rock Hudson (1980)
James Hampton & Darrin McGavin (1981)
Pat & Shirley Boone (1982)
Joseph Campanella (1983)
Rock Hudson (1984)
Howard Keel (1985, 1986)
Dean Jones (1987)
Walter Cronkite (1988)
McLean Stevenson (1989)
Joseph Campanella (1990)
George Kennedy (1991)
Paula Zahn (1992)



John Forsythe called on Christmas angels in 1989.

Fanfare trumpets add majesty to the ceremony



DR. CHARLES HIRT: THE MIRACLE AT SQUAW VALLEY

By Scott Richter

February 18, 1960, is a day that renowned choir director Dr. Charles Hirt will never forget. The opening day ceremonies of the VIII Winter Olympics in Squaw Valley, California, were to be held that day. Nearly two years earlier, Walt Disney had accepted the post of Pageantry Committee Chairman and had named Dr. Hirt as the program's choir director.

On the morning of the 18th, Dr. Hirt was sleeping soundly at Walt Disney's private chalet in Squaw Valley when he was awakened by Walt and his other houseguest, Art Linkletter.

Hirt recalls that "Walt and Art told me that it had started to snow even though it had been predicted that it would not. There was a real blizzard out there."

In fact, Mother Nature seemed intent on cancelling the opening day ceremonies, wasting months of meticulous preparation in the process. Between 6 a.m. and 1:45 p.m., Squaw Valley was pounded by freezing winds and buried under 10 inches of snow.

Later that day at rehearsal, Dr. Hirt says that "I stood up there (at the podium) facing what I thought was the choir—and I hoped and prayed it was, because I couldn't see them, the snow was falling so hard. Clarence Sawhill (the band director) relayed my beat to the band because he couldn't see the choir either."

"Walt Disney and the rest of us got together," he continues, "and we all said 'What in the world are we going to



Dr. Charles Hirt (second from right) was among the team Walt assembled to create the opening ceremonies for the VIII Winter Olympics in 1960.

do if we can't see the choir and the choir can't see us?" The alternative was to assemble on a skating rink where we would only be able to select a few choirs and a few bands which could fit in there.

"Walt turned to me and said, 'What do you think we should do?' I told him that I couldn't stand the thought of saying to these people who had worked so hard for so many months that only some of them could be among the bands and choruses in the skating rink."

Some 3,700 high school musicians and choir members had spent many tireless hours rehearsing for the program, and had then traveled from 52 California and Nevada schools to brave the arctic-like conditions. All for the privilege of performing at the Opening Ceremonies for the Olympics.

On the other hand, the eyes of the world were on Squaw Valley, and network television officials were con-

cerned that they would have no opening ceremonies at all for their world-wide broadcasts.

Hirt recalls that "the TV people said 'We've got to play it safe. We can't take a chance on this.'"

Nevertheless, Hirt remembers that "they turned to Walt and said, 'It's up to you.' And he turned to me and said, 'Charles, I'll go with whatever you say.' I told him, 'Walt, I can't say to select a few and play it safe. Let's dare to have everybody in this.' That's all Walt need-

ed to hear. Over the loudspeaker we told everyone to go into formation.

"The clock ticked down to show time," Hirt recalls, "and at that moment, the sky parted and the sun shone. It was a miracle. My choir was in front of me. I could see them. Clarence could see his band, and he could see me. And the program went off without a hitch."

"Then, just at the very close of the final Olympic hymn, the sky covered up again and the blizzard resumed."

Dr. Hirt says that "to be a part of that 'Miracle of Squaw Valley' with Walt was a very special honor," and one of the highlights of his career.

"Walt was such a marvelous person...he was so highly respected and loved by the people who knew

him. I got to know him well when I stayed with him at his (Squaw Valley) chalet."

Although retired now, Dr. Hirt still enjoys visiting Disneyland where he created and led the Christmas Candlelight Procession Ceremony for 25 years.

"Disneyland is still Walt," says Hirt. "His spirit is still there." 🍌



The chalet built for Walt at Squaw Valley.

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A true adventure maven from the top of his famous ears to the tip of his tail, Mickey can be found wherever there's excitement in the air. Seeking lost treasure, solving whodunits, or undertaking secret missions, Mickey is one hero who has done it all—and still can!

Rough and ready, true-blue, a straight arrow who always flies right and comes through in the end—that's just the kind of guy our Mickey is.

"There's a positivism to him," observes George Scribner, director of one of Mickey's most recent adventures, "The Prince and the Pauper" (1990). "No matter what the adversity, he'll overcome it in his own way—happily and without rancor. He's a very sweet guy who won't take a lot of guff. If a problem comes his way, he'll solve it, but in a very appealing and ingenious way."

"Mickey is fearless," adds Mark Henn, a Disney animator who put Mickey through his paces in both "Mickey's Christmas Carol" (1983) and "The Prince and the Pauper." "Unlike Donald, who would rush in and discover too late he's in hot water, or Goofy, who'd blunder his way through, Mickey's a level-headed hero who does

what's necessary to protect everyone involved."

In short, the diminutive daredevil is the goodest of good guys.

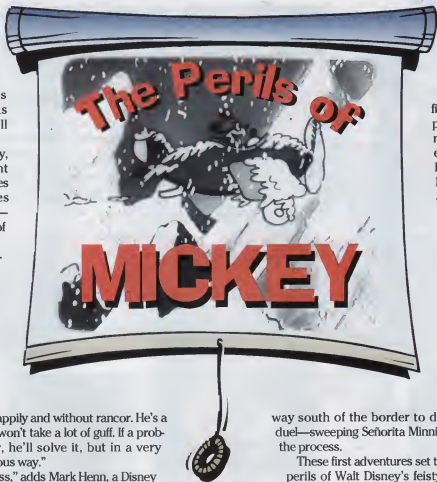
So now it's time to rip the lid off the top secret files of Mickey Mouse, Adventurer, and explore his enthralling exploits—adventures so spine-tinglingly exciting they're classified as the Perils of Mickey.

Right from the start, our plucky, spunky and just plain lucky hero found himself up to his ears in danger. Mickey's first three films, all made in 1928, pack more action than most so-called heroes experience in a lifetime. In "Steamboat Willie," Mickey makes waves aboard a riverboat piloted by his nefarious nemesis, the brawny but brainless thug, Pete. "Plane Crazy" carries aviation to dizzying new heights of derring-do as Mickey boldly barnstorms in his homemade airplane. And, in "The Gallopin' Gaucho," the Mouse boldly swashbuckles his

way south of the border to defeat Pete in a sword duel—sweeping Señorita Minnie Mouse off her feet in the process.

These first adventures set the frenetic pace for the perils of Walt Disney's feisty new character. Walt himself described Mickey as a "fellow who never does anybody any harm, who gets into scrapes...but always manages to come up grinning."

Disney and virtuoso animator Ub Iwerks came up with a dynamic look for Mickey, one that defined the death-defying super-



A Hero with an Ear for Adventure

By Jim Fanning



"The Gallopin' Gaucho" (1928)



"The Mail Pilot" (1933)



"The Cactus Kid" (1930)

star. As Disney artist John Hench has put it, Mickey “expresses simple ideas—that life is dynamic, that it isn’t static. He has this remarkable way of recalling these feelings in people everywhere.”

It was Walt who gave Mickey his adventurous spirit. Frank Thomas and Ollie Johnston, veteran Disney animators, both of whom put Mickey through his perilous paces during their distinguished careers, observed that, through Walt, “Mickey developed a universal appeal, triumphing over all kinds of odds, and possibly satisfying vicariously the fantasies of much of the audience. He was just a ‘nice guy,’ but he won all his battles, especially against the bullies.”

Mickey’s craving for adventure is his passport—if adventure doesn’t find him, he goes out and finds it. His thrillseeking has taken him to the four corners of the globe, from exotic ports and shadowy back alleys to open-air bazaars and secret oases.

“Mickey in Arabia” (1932) chronicles how Mickey rescues Minnie from a seedy Sultan even while contending with a kooky camel. Explorer Mickey takes an African jungle cruise in “Trader Mickey” (1932) but it’s no pleasure trip—the daring Mouse must keep a cool head when he winds up in hot water with a savage tribe of cannibals. As “The Klondike Kid” (1932), Mickey braves the frozen North to save Minnie from the criminal Pierre Jambodebois (aka Pete) in a knockabout adventure that snowballs into an avalanche of danger.

Our globetrotting hero is equally at home on the range, bringing justice to the lawless West. The cliff-hanging cowboy saddles up for a wild and wooly chase in “The Cactus Kid” (1930) as the brave caballero pursues Pegleg Pedro. In “Two-Gun Mickey” (1934), the aptly nicknamed sharpshooter tussles with an entire gang of desperados.

Mickey doesn’t remain earthbound in his walk on the wild side. The wild blue yonder gets even wilder when Mickey takes to the air in “The Mail Pilot” (1933). The mail must get through as the trusty Mouse maneuvers his mail plane through rain, snow and the darkness of Pete’s evil plan to pirate the precious cargo. Time to fasten your safety belts as these two mortal enemies engage in a spectacular dogfight.

The Seven Seas provide a salty setting for adventure as both Mickey and Minnie are “Shanghaied” (1934) aboard Pete’s pirate ship. Mickey resourcefully uses a stuffed swordfish as, well, a sword to stave off a crew of plundering cutthroats.

There’s never a dull moment for an adventurer like Mickey. His plasticity allowed him to slip in and out of scuffles and scrapes that would send less animated heroes packing. But if Mickey was to hazard the dangers in store, he’d need all the flexibility he could get. In the mid-’30s, premier Mickey animator Fred Moore gave the Mouse a subtle face-lift, plastic surgery that made Mickey’s athletic form even more pliable. Moore also analyzed Mickey, calling him

a combination of swashbuckler Douglas Fairbanks and debonaire Fred Astaire; storyman Ted Sears also summed up Disney’s scrappy star, explaining that Mickey is “at his best when he sets out to do a thing with deadly determination despite annoyances and menace.”

Mickey continued to meet each new danger with gusto, even if the excitement cropped up in his own backyard. Mickey experienced garden-varied adventure in “Mickey’s Garden” (1935) when an attempt to exterminate some vegetable-chomping pests transmutes into a science-fiction-style battle against giant insects.

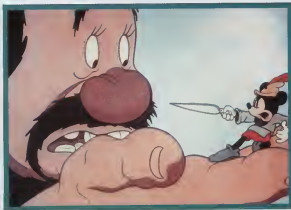
Even simple yardwork becomes an adventure with Mickey Mouse. A scuffle with “The Little Whirlwind” (1941) turns into a natural disaster when a big whirlwind twists our hero into a perilous predicament. The multifaceted Mouse conducts up a storm (literally) in “The Band Concert” (1935) as a countryside-devouring cyclone interrupts Mickey’s grandstanding band.

Mickey’s a guy who doesn’t scare easily—and good thing, considering the out-of-this-world situations he falls into. In “The Haunted House” (1929), Mickey spends a harrowing night in an eerie old edifice occupied by some pretty ghastly ghouls. “The Mad Doctor” (1933) plots to use Pluto as a guinea pig in a bizarre experiment involving a chicken and a creepy castle chockablock with weird scientific equipment—

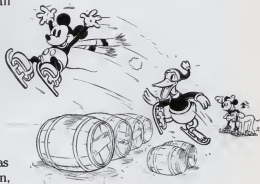
until Mickey saves the day. Things really go bump in the night in “Lonesome Ghosts” (1937) as ace ghostbuster Mickey and his stalwart spook hunters, Donald and Goofy, size up the ghostly doings in a deserted mansion. The poltergeists have the upper hand until Mickey turns the tables and scares the spooks silly.

Mickey faces unexpected challenges from every corner. In “Mickey’s Rival” (1936), the nimble Mouse must not only fight off a ferocious bull but also outwit a city slicker intent on stealing Minnie away from her one true love. “The Whalers” (1938) finds Mickey confronting a sea-going behemoth with only Donald and Goofy to help him with the harpoon (and that’s not a whole lot of help). There’s no end to the adventures documented in Mickey’s casebook, including his exploits as a lifeguard, train engineer, tugboat pilot, big game hunter, fire-fighter, football player, peace officer and mountain climber.

It took a lot of hands to see Mickey through so much peril; over the years animators such as Wilfred Jackson, Les Clark, Ward



“The Brave Little Tailor” (1938)



“On Ice” (1935)

Kimball, Preston Blair, and Andreas Deja joined the aforementioned Iwerks, Moore, Thomas, Johnston and Henn in bringing Mickey's exploits to the screen.

On the printed page, artists such as Bill Wright drew up Mickey's comic book exploits, with enticing titles such as "The Seven Colored Terror," "The House of Many Mysteries," and "On Spooks Island." Disney's long-running flagship comic book, *Walt Disney's Comics and Stories*, has for years featured a monthly Mickey Mouse serial. Many of these cliffhanging adventures were written by former Storyman Carl Fallberg and drawn by Paul Murry, the main Mouse man for the comic book medium. Murry, who learned to draw Mickey from Fred Moore, brought to multi-paneled life such colorful cases as "The Phantom Fires," "The Mystery of Lonely Valley," and "The Idol of Moaning Island."

In the funny papers Mickey shone as the star of his own comic strip. Drawn for a record 45 years by leading comic artist Floyd Gottfredson, the Mickey Mouse comic strip detailed such outstanding odysseys as "Blaggard Castle," in which the intrepid Mouse tracks down the twisted professors Ecks, Doublex, and Triplex, who plot to take over the world with their hideous hypnotic ray; and one of Mickey's most famous adventures, "The Phantom Blot," wherein Mickey uncovers the mystery of the ebony-shrouded stalker of the night-cloaked city streets, the murderous Blot.

Even when Mickey curls up with a good book, adventure finds him, as his adventures with literary bases prove.

Mickey discovers a world that's "curiouser and curiouser" when he steps "Thru the Mirror" (1936) only to find himself fending off a pack of wild cards and then fencing with a sword-wielding king. "Mickey's Man Friday" (1935) casts the Mouse as famous castaway Robinson Crusoe; and in "Gulliver Mickey" (1934), Mickey saves the miniature Lilliputians from a monstrous spider.

"Mickey reflected Walt's boyhood personality," said Ollie Johnston, "and did a lot of things Walt had wanted to do himself—rescuing princesses, beating up bullies..."

Mickey has met up with plenty of big bullies; for such a little guy, he has had run-ins with more than his share of giants, starting with 1933's "Giantland." As the "Brave Little Tailor" (1938), Mickey cuts a rampaging giant down to size, armed only with his needle, thread and ingenuity. And, of course, in "Mickey and the Beanstalk" from the feature "Fun and Fancy Free" (1947), Mickey rescues the Singing Harp and restores happiness to Happy Valley by vanquishing the greedy, if dimwitted, Willie the Giant.

Mickey squares off with forces beyond his control in what is perhaps his greatest adventure, "The Sorcerer's Apprentice" from "Fantasia" (1940). A magic spell gone awry and an army of zombie-like brooms bring Mickey perilously

close to doom as he struggles to stem the tide of treacherously rising water.

In honor of his 65 years of adventure, a year-long salute to this unsung hero kicks off with an entire "Perils of Mickey" action/adventure program centering on some of the brave Mouse's most rip-roaring exploits. Themed products and fashions will feature exciting logos, colors and patterns allowing arm-chair adventurers to emulate their favorite hero.

Best of all, Mickey returns to the big screen in an all-new theatrical cartoon, "Runaway Brain" (tentative title), slated for release in 1994.

Mickey Mouse is always up for adventure—and the best part is, he's always on your side. Walt Disney treasured Mickey's role as adventurer extraordinaire, devoting an entire episode of his "Disneyland" TV series to the "Adventures of Mickey Mouse."

But Mickey never sits still for long before he's off on another excursion into the unknown. Whenever duty calls, whenever a friend sends out a distress signal, wherever there's a wrong to be righted—it's Mickey to the rescue! 🐭

Mountain Mayhem! It's peril on the mighty Matterhorn for mountain-climbing Mickey as he attempts to thwart an evil plan of Pegleg Pete.

Illustration by Matt Mew



"The Firefighters" (1930)



"The Gallopin' Gaucho" (1928)



"The Haunted House" (1929)



"Alpine Climbers" (1936)



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A Fan For All Seasons

Two



Since the dawn of time, mankind has been fascinated with the idea of competition. To keep it friendly, we devised sports. Today, "sports" is big business. Especially in America. And every sport has its dedicated, if not down right fanatical, fans.

By Bob Kumamoto

At Disneyland Park in Anaheim, California, two shops pay homage to the teams and individuals who have earned a place in the hearts of their fans. The Great American Pastime on Main Street, U.S.A., takes a nostalgic look at the teams and the heroes whose names have become legendary, while the Premiere Shop in Tomorrowland

brings a more contemporary and fashionable approach to the games.

Known for years as the Tobacconist, the narrow little store sandwiched between Main Street Magic and the Cinema transitioned into Great American Pastime—the hobby shop—in 1990.

"The shop featured crafts, needlepoint, models, and a very small section of baseball memorabilia," says Merchandise Buyer Diane Granich. "It was evident from the beginning that everything related to baseball generated the most interest. Gradually, we offered more sports-related merchandise until the entire shop was dedicated to sports."

"But," she continues, "at Disneyland we have to be careful to maintain our theme. The theme of Main Street is of an era gone by, so we selected merchandise that was memorabilia in nature. We became, in many ways, a collectors' haven, which also allowed us to present many of today's stars, while keeping the nostalgic feel."

The walls and shelves of The Great American Pastime are lined with replicas of uniforms and hats worn by the players of generations past. Shirts emblazoned with minor league teams no longer in existence stand next to a section devoted to the old Negro Leagues. In neatly aligned rows are replicas of caps worn by major league teams more than 50 years ago.

"But The Great American Pastime is much more than a baseball shop," explains Merchandise Lead Kit Wilson. "We also have autographed basketballs, footballs, jerseys, and even a pair



The Great American Pastime on Main Street, U.S.A., is chock full of sports equipment, souvenirs, and memories.



Main Street's tribute to the sports of yesteryear was known for years as The Tobacconist.



Pick a sport and tie one on!

Disneyland Shops Salute the Games We Play

of boxing trunks signed by Muhammad Ali when he visited Disneyland."

Just up the street—and a hundred years away—in Tomorrowland, the Premiere Shop approaches sports from a different perspective. Most of the merchandise in the shop is apparel—from T-shirts and caps featuring a particular team to leather jackets studded with the logos of every team in the National Football or Hockey Leagues. It is a fashion-driven shop dedicated to "sports chic."

When the shop first opened in 1985, however, it carried an avant-garde potpourri of kinetic sculptures, fiber-optic lamps, and electronic gadgets.

"When we changed the shop," explains Merchandise Buyer Denise DeMont, "the sports apparel industry was just beginning to take off, and apparel manufacturers, as well as the sporting leagues, began to realize the great potential in this area. Designs began to be more creative and bold in their approach."

"You find that the more successful a team is, the more people buy their apparel," DeMont says. "Logo design and team colors also play a key role, and a good example would be the San Jose Sharks. The Sharks didn't have a great hockey season, but their logo and colors worked so well that their merchandise sold well."

Although the two shops differ in many ways, one area of common ground has been the popularity of Disney's entry into the National Hockey League—the Mighty Ducks of Anaheim. Weeks before the team even played its

first regular season game in October, the bold colors and fierce logo were a hit with the public.

"Hockey, at least in Southern California, is becoming a major sport," Merchandise Lead Andrew Young notes. "The Los Angeles Kings got a bonafide superstar in Wayne Gretzky a few years ago and made it to the Stanley Cup Finals this year. And now we have our own Mighty Ducks."

he says. "We might have a grandfather and his young grandson walk into The Great American Pastime, and the grandson wants to talk about Joe Montana or Michael Jordan."

"The grandfather is also interested in the stars of his youth... Babe Ruth, Joe Louis."

"You have two very different generations and yet sports sort of transcends all of that." 🍌



Upper Deck collectibles are housed in a pristine glass cabinet in the Premiere Shop in Tomorrowland.

The fierce logo of the Anaheim Mighty Ducks makes their merchandise hot.

Multi-logoed leather jackets by Jeff Hamilton for the true fan—a mere \$2,000.



"Mighty Ducks merchandise has become the most popular line we carry," he says. "A couple of years ago, you couldn't give away tickets to a hockey game. But now people from all parts of the country suddenly have hockey fever."

Meanwhile, back on Main Street, Kit Wilson observes a similar phenomenon.

"You can see how sports have played a role in the American lifestyle,"

Photography by Max Navarra



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Adapted from the original
adventure of Imagineer Art Verity
as reported in the WDEye
(Walt Disney Imagineering newsletter).



AAAHHH!!



AFTER MUCH PLANNING, CONSTRUCTION, TWISTING AND TWEAKING, A BRAND NEW ADVENTURE FEATURING ROGER RABBIT, ASSORTED WEASELS WREAKING MAYHEM WITH DEADLY DIP, A BRAVE LITTLE CAB, AND YOU, WILL OPEN THIS WINTER IN MICKEY'S TOONTOWN AT DISNEYLAND. DISNEY NEWS CARRIED THE BEHIND-THE-SCENES STORY OF THIS NEW ATTRACTION IN THE SUMMER 1992 ISSUE, SO THIS TIME WE ASKED IMAGINEER (AND ROGER RABBIT ATTRACTION SHOW WRITER) ART VERITY IF HE WOULD "TAKE US FOR A LITTLE SPIN," AS THEY SAY. THIS IS HIS FIRST-HAND ACCOUNT.



1 STROLLING THROUGH A DARKENED ALLEY, I FIND ADVENTURE! PASTARDY WEASELS ARE PLOTTING TO DIP TOONTOWN OFF THE MAP. LENNY THE CAB (BENNY'S COUSIN) AND I GIVE CHASE. CAREENING AROUND A CORNER, WE SEE EVIL WEASELS KIDNAP. PING A DEFIANT JESSICA. ROGER AND BENNY ARE SPINNING OUT OF CONTROL IN DEADLY DIP. LENNY AND I JOIN THEM. AAAAAAAH!



2 WITH EVERY TURN, THE CAB SPINS MADLY. WE ESCAPE THROUGH THE BULLINA CHINA SHOP—GLASS SHATTERS EVERYWHERE AS WE CRASH OUT ONTO SPIN STREET. CRAZED LAUGHTER FROM ANTHRO-POMORPHIZED RESIDENTS BECKONS ME TO THE OMINOUS POWER HOUSE. HA, HA, HA, HA!



5 YIPES! THE GAG WAREHOUSE HAS BEEN OVERTAKEN BY WEASELS. IT'S NOW A DEN OF EVIL! TERRIFIED TAP SHOES DANCE TO THE TUNE OF A CRAZED CALLIOPE. I'M MENACED BY JACK-IN-THE-BOX CLOWNS GONE MAD! I SWERVE LENNY WILDLY TO AVOID THEM—BUT, OH NO! I'M HURLING FACE-FIRST INTO A GIANT BOXING GLOVE AND—WHAT'S THAT?—A CREAM PIE WE'RE GONNA BE CREAMED!



6 I STEER LENNY THROUGH A STACK OF CRATES—WE CRASH TO FREEDOM. AS THE DARKNESS GLEARS, WE SEE THAT JESSICA HAS TURNED THE TABLES ON HER KIDNAPPERS AND IS SYSTEMATICALLY DECIMATING THE WEASEL POPULATION. WE SPIN WITH JOY! SUDDENLY, ANOTHER CORNER AND THE DEADLIEST THREAT YET. MY STEERING WHEEL LOCKS. I CAN'T SPIN! WE'RE TRAPPED LIKE RATS.



3 SPINNING PAST THE ARCING, SPARKING GENERATORS, I'M SUCKED INTO THE BELLY OF THE BEAST—THE MAIN GENERATOR. BUT WAIT...ROGER HAS HOLD OF THE MAIN SWITCH. NO, ROGER NO! NO! TOO LATE. HE PULLS THE SWITCH—INCINERATING HIMSELF AND HIS EVIL NEMESIS! THEIR FLASHING NEON SKELETONS LIGHT THE WAY AS WE'RE ALL BLOWN TO SMITHEREENS!

WHAT'S THAT BUZZ? LENNY IS BEING CONTROLLED BY AN UNSEEN FORCE. HE'S SPINNING AROUND ON HIS OWN! THEN I'M FACE TO FACE WITH THE HEAD WEASEL! HE'S OPERATING THE DEATH-DEALING DIPMOBILE! A HIGH-PRESSURE HOSE SPEWS DIP INTO THE CAR-TOON ROOM—IT'S MELTING BEFORE MY EYES, AND I'M THE NEXT TARGET! AS THE DRIPPING WAND TURNS TOWARD ME, I'M BECKONED BY A RECONSTITUTED ROGER...



4
O.K. IT'S ONLY A CARTOON. MY DEMISE IS TEMPORARY. NOW WE SPIRAL DOWN, DOWN, DOWN...THROUGH TWEETING BIRDS, SHOOTING STARS AND SWIRLING CLOUDS, INTO A CANYON OF SKYSCRAPERS AND—STRAIGHT TO EARTH! WHO'S THAT SCREAMING? NOT ME! WE CRASH THROUGH A ROOFTOP, BOUNCE DOWN A WINDING STAIR—WELL—AND LAND IN THE GAG WAREHOUSE.

IN THE WINK OF AN EYE, ROGER SLAPS A GIANT PORTABLE HOLE AGAINST THE WALL. LENNY AND I SAIL THROUGH IT, ESCAPING THE DIP'S DEADLY SPRAY. WHEN MY HEAD IS STILL SPINNING, BUT I'M READY TO BEGIN THE CARTOON ADVENTURE ALL OVER AGAIN!

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Limited edition "Beauty and the Beast in the Light of the Rose Window" litho, 20" x 30". Original art created for consideration as one-sheet for the film, used as Disney News Suitable for Framing, Winter 1991. Signed and numbered by artist John Alkein. Edition: 1,500. \$35.00



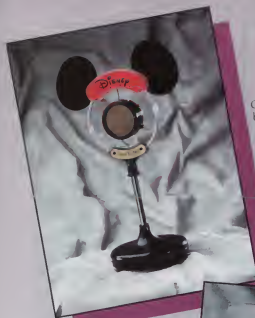
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IT'S OPEN SEASON ON MIGHTY DUCKS

The transition from summer to fall was a bit different this year in California's Orange County. While most people around the globe were anticipating the upcoming holiday season, hockey fans were also preparing for a different season—Mighty Duck Season.

Believe it or not, Disney's newest addition, the Mighty Ducks of Anaheim, was more than ready to take flight. The National Hockey League expansion franchise opened its inaugural 84-game regular season on October 8, against the Detroit Red Wings at The Arrowhead Pond of Anaheim, the first game of a five-game homestand.

A capacity crowd of 17,174 were treated to an opening ceremony that was of Super Bowl proportions. Mighty Ducks fans were introduced to their skating dance team, the Decoys, as well as their mascot, who is in the process of receiving a name via a fan contest. With a light and skating-dance show moving to the new "Mighty Ducks of Anaheim Theme Song," the crowd then came face to face with their new team—both players and coaches. The 30-minute extravaganza was wrapped up with fireworks and more music which brought the cheering spectators to their feet. But, although the pregame festivities received a lot of hype and publicity, the fans knew the real main event was yet to begin. They were about to witness history.

And history it was. The Mighty Ducks' inaugural game was a milestone for professional sports. While there have been other first-year teams in other sports, including basketball and baseball, in recent years, those teams had the benefit of about two years to get ready for their first season. The Mighty Ducks had about nine months.

"Conventional wisdom says we

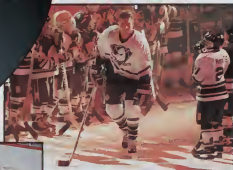
probably shouldn't have played our first game until next season," admits Disney Sports Enterprises President Tony Tavares. "To my knowledge, no sports franchise has been built in as short a time period as we've had to work with. But we've hired good people in the right areas who could get the job done. I think people lose sight of what a monumental task we took on, but with Disney, you never say never."

The hockey department had the unenviable task of putting together a good young group of players to put on the ice as the first-ever Mighty Ducks of Anaheim. Head Coach Ron Wilson liked what he saw as the opener approached.

"I can't believe we're already here," said Wilson at the time. "We've put so much work into this in just a short period of time. We're ready to go. It should be an exciting year."

NEW TEAM HEATS UP THE ICE

By Rob Schill



Tim Sweeney makes his introductory skate-in between lines of local junior players.



(Top) The first puck drop of the Duck's first season begins the battle with Detroit. (Bottom) Troy Loney sinks the second goal of the first game.

Exciting, indeed. The first puck was officially dropped at 8:09 p.m. and the Mighty Ducks were playing in the National Hockey League. Even though Detroit jumped out to a 3-0 lead

through the first period, The Arrowhead Pond could not have been any louder when Mighty Ducks defenseman Sean Hill put the first goal in the net for the team 4:13 into the second period. Again, history had been made and Hill put himself permanently into the record books with the score.

The Mighty Ducks ended up on the short end of a 7-2 final score on their opening night, but they kept their heads up and proceeded to play excellent hockey against some of the best teams in the NHL.

The team lost a thriller in their next game on October 10, dropping a 4-3 decision to the New York Islanders in overtime. The team may have lost, but they knew they had played well enough to win, which springboarded them into their first win the next game.

The date was October 13, and the victim was the Edmonton Oilers. The Mighty Ducks scored the first four goals of the game and held on for a 4-3 victory.

ry—their first ever. Again, history happened at The Arrowhead Pond.

"This was something I wanted very badly," said Mighty Ducks goaltender Ron Tugnutt, who stopped 28 of 31 shots in earning this first win. "I wanted to be the one in net when we won the first one. It really feels good to get the win in the books and now, hopefully, we can go out and get some more."

"Our guys worked their tails off and really played well tonight," commented Coach Wilson. "I'm proud of our effort and happy for all of the guys. We can build on this."

What the Mighty Ducks built from that first win was a four-game unbeaten streak. Anaheim tied their next two opponents (Boston 1-1, Calgary 2-2) before taking to the road for the first time.

The Mighty Ducks headed into their first-ever road game at Madison Square Garden vs. the New York Rangers with a 1-2-2 record. Anaheim Center Terry Yake led the Ducks to a 4-2 victory, scoring the first-ever hat trick in the club's young history with his three goals. He also added one assist. Goaltender Guy Hebert stopped 40 of 42 Rangers shots en route to his first victory as a Mighty Duck.

"This is a great win for us," said Wilson. "Terry played great and Guy stopped some good shots. It was another great effort."

The road win was notable for another reason: the Mighty Ducks earned their first road win in their first try—something the other four most recent first-year teams had never done. The Florida Panthers won their third road game this season. Last season, the Tampa Bay Lightning won their third while the Ottawa Senators did not achieve a win away from home until their 40th road game. In 1991-92, the San Jose Sharks won their first road game in their 15th try.

The Mighty Ducks have had the luxury of playing their home games before full houses at The

Arrowhead Pond of Anaheim. The team has averaged about 16,300 fans each night (95% capacity) at home.

"I'm proud to be a Mighty Ducks fan," declares Mark Stewart, who bought his tickets for the first exhibition game vs. the Pittsburgh Penguins the day they went on sale. "I wanted to see their first-ever game, even if it is pre-season. I don't have season tickets, but I'll definitely come out more this year. This is a great place to watch hockey."

Most of the players are impressed with the facility as well.

"This is a great set-up," says Mighty Ducks defenseman Randy Ladouceur. "I've been playing in this league for over 12 years and this is one of the best facilities I've ever seen. I'm very impressed."

Having a top-notch facility is something the organization has in its favor as they begin to build a winning team for years to come.

"I'm really excited about this opportunity," says Wilson. "Most people look at an expansion team and automatically assume that it will take a while to become competitive. I don't believe that. I can't predict how many games we'll win this year, but I honestly feel we'll be competitive."

This team has a lot of size and that will help us."

To see what Coach Wilson means by size, one has to look no further than the Mighty Ducks play roster. Players like 6-2, 220-pound right wing Todd Ewen, 6-3, 218-pound defenseman Bill Houlder and 6-1, 220-pound right wing Jim Thomson make other NHL clubs a little nervous. Left wing Stu Grimson's 6-5, 227-pound frame doesn't hurt either—unless you're on the opposing team.

"This is a physical sport," explains Grimson. "Size and strength are assets when you're fighting for position and trying to make things happen out on the ice."

Most people would agree that goaltending is one of the most important aspects of the game of hockey. If a team has good goaltending, there are more opportunities to win games. Enter the Mighty Ducks "keepers of the net," Hebert and Tugnutt.

Hebert was the Mighty Ducks' first selection in the expansion draft last



Something has definitely captured their interest...

It's Duck vs. Duck in the season's first scrimmage



Goaltender Guy Hebert on guard between the pipes.

June from the St. Louis Blues. Playing behind the talented Curtis Joseph in St. Louis, Hebert didn't get the playing time a goaltender of his caliber deserves. Entering the season, Hebert was ready for the challenge ahead for him and the Mighty Ducks.

"I'm really looking forward to this year," he said. "This first season will be a challenge, but I know that I'm up to it. We could surprise a lot of people."

Hebert backed up his words with some fine goaltending in the team's first month of play, averaging 3.29 goals against, with a .894 save percentage.

Tugnutt was also obtained in the expansion draft, playing last season with the Edmonton Oilers. A seasoned veteran, he once turned back 70 of 73 shots while playing with Quebec at Boston in a game that ended in a 3-3 tie.

Coach Wilson watched that game on TV and was very impressed.

"He was unbelievable," says Wilson. "He may never face that many shots again, but we hope he can be as effective with the number he does."

So far, Tugnutt has been very effective. After one month of play, he had a 3.28 goals against average, with a .897 save percentage. While Tugnutt has put up good numbers, he is quick to point out that the bottom line is being successful as a team.

"We'll be competitive," says Tugnutt. "The goal is to win as many games as possible. We want to go out on the ice each night believing that we can win the game. There is a lot of young talent on this team."

Some of the young talent Tugnutt refers to can be found on the front line of the Mighty Ducks. Promising skaters like Yake, Steven King, Peter Douris, Tim Sweeney and Bob Corkum look to fill the scoring needs of the team.

Yake, who was obtained from Hartford in the expansion draft, scored 53 points (22 goals, 31 assists) last year in limited playing time with the Whalers. The young center led the Mighty Ducks in scoring with nine points in the team's first month and hopes to continue throughout the season.

"The challenge of scoring goals on a first-year team is something I'm ready for," says Yake. "I didn't get a lot of opportunity in Hartford and the situa-

tion here is just what I needed for my career."

King faced a similar situation in New York with the Rangers. Last year was King's first taste of NHL action, scoring 12 points (seven goals, five assists) in 24 contests. The Brown University alumnus also scored 68 points (35 goals, 33 assists) at the Rangers' minor league affiliate in Binghamton.

"Steven could help us out tremendously in scoring this season," says Wilson. "He is a good offensive player."

Douris and Sweeney both played

the minors. Douris came to the Mighty Ducks as a free agent.

"Peter is quite a talent," says Wilson. "He was having a great training camp before the injury and he could be a big factor for us."

Sweeney was obtained in the expansion draft. A talented center, he made things happen around the net during the pre-season and turned some heads in the process.

"This whole experience has been great," says Sweeney. "Everyone's excited. The fans will give us a good home-ice advantage that can make the difference in games. We feed off that crowd when they get behind us."

Corkum, a center chosen from Buffalo in the expansion draft, proved what he could do on the ice early with a four-game point scoring streak in the last week of October. His seven points in October tied him for second on the team.

Defensively, the Mighty Ducks have both experience and youth on their side.

The versatile Alexei Kasatonov and the seasoned Ladouceur anchor a defensive front that is counted on to help keep NHL opponents at bay. Any hockey buff will tell you defense is more than goaltending.

"Our team is young, but these guys play like they've played in the league for years," said Ladouceur. "The speed in this league is incredible. If you don't have good skaters, you won't be able to compete. We have good skaters on this team."

Young defensemen like Hill, Bill Houlder and Bobby Dollas are other examples of players who are looking to prove themselves.

"Our young guys are good players," says Ladouceur. "They've got the drive and energy to give it their all each night and they just don't give up. Our willingness to not give up is going to be a big key for us."

The Mighty Ducks have gotten off to a good start and things look like they could really soar for the team in the future. Duck fever has struck. So grab your duck calls and flock to The Arrowhead Pond before this history-making season is just one for the books! 🦆

Photography by: V.J. Lovero
Eric Poppleton



The Mighty Ducks' mascot makes his aerial entrance.



(Center) An Oiler's shot glances off the outstretched glove of goaltender Ron Tugnutt. No goal.
(Bottom) Enthusiastic young fans show their spirit at the Ducks' first scrimmage on The Pond.

in the Boston Bruin organization last season.

Douris, who was slowed by a sprained knee in a pre-season scrimmage, could be one of the most talented forwards for the Mighty Ducks. He, like King, played much of last season in

when you have it at home.



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Making magic at The Walt Disney Company is the result of the combined efforts of many people from a variety of disciplines. There is a select group of these people who have over the years exemplified that magic. We are proud to be able to honor them now as The Disney Legends.

Since 1987, the Company has been recognizing these Legends at an annual ceremony at The Walt Disney Studios in Burbank, California. The most recent of these occasions was hosted by Michael Eisner and Roy E. Disney this past October 20. Ten individuals were added to the roster of Disney Legends, joining such talents as Fred MacMurray, Julie Andrews, Annette Funicello, and Walt's "Nine Old Men."

The 1993 Legends are actor Buddy Ebsen; voice actors Pinto

Colvig (Goofy), Jimmy Macdonald (Mickey), and Clarence Nash (Donald); artists Peter Ellenshaw, Blaine Gibson, and Harper Goff; and executives Irving Ludwig, Donn Tatum, and Card Walker.

While the animator brings a character to life, the actor gives it a voice. Three very special "voices" were honored posthumously.

Blaine Gibson puts the finishing touches on Walt

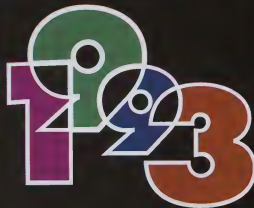


Walt Disney gave Mickey Mouse his voice until 1946 when he handed the role over to **Jimmy Macdonald**, a role he continued to play for the next 30 years. Over the years, Macdonald per-

formed a variety of other voices for Disney animated classics and even did Pluto's bark. Macdonald was also known as a sound effects wizard. He built an array of contraptions that duplicated many sounds from thunder to locomotives.

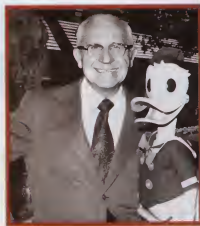
One man's lamb is another man's duck. This is how Donald Duck's voice came to be. **Clarence Nash** was auditioning his little lamb voice, but when Walt heard it, he declared, "That's our duck!" That was in 1933. Nash, affectionately known

Disney Legends



A Spectrum of Talent Honored

By Jeff Hoffman



Clarence "Ducky" Nash and the duck he made famous.

Colvig (Goofy), Jimmy Macdonald (Mickey), and Clarence Nash (Donald); artists Peter Ellenshaw, Blaine Gibson, and Harper Goff; and executives Irving Ludwig, Donn Tatum, and Card Walker.

Actors

Buddy Ebsen is known to millions of television fans as Jed Clampett and Barnaby Jones. To Disney fans, he has two other identities. First, he portrayed Davy Crockett's long-time friend and sidekick, **Georgie Russel**. Originally, Davy Crockett was a series on the popular "Disneyland" television show, but it took the country by storm and the episodes were repackaged into a feature film. Later, Ebsen starred in Walt



Disney Legends Fess Parker and Buddy Ebsen made frontier legends of Davy Crockett and Georgie Russel.

as "Ducky" ever after, was Donald's voice for 50 years.

"Gawrsh!" as Goofy would say. **Pinto Colvig** created Goofy's distinctive voice, and then performed it for almost 40 years. Colvig was also **Practical Pig** in "Three Little Pigs," and both **Grumpy** and **Sleepy** in "Snow White and the Seven Dwarfs."

Artists

If you take a look around you during your next trip to a Disney Theme Park, you'll spot **Blaine Gibson's** work in many attractions. He sculpted figures for such attractions as *Pirates of the Caribbean*, *Haunted Mansion*, *The*



Peter Ellenshaw at the easel.

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American Adventure, and *The Hall of Presidents*. Gibson actually began his career with Disney not as a sculptor, but in the Animation Department working on "Pinocchio." He contributed to many Disney animated classics and shorts until one fateful day in 1954 when Walt recruited him for the Disneyland project. Most recently, Gibson sculpted a standing Walt Disney holding Mickey's hand, a sculpture destined for the Central Plaza in front of Sleeping Beauty Castle at Disneyland.

Harper Goff, who passed away on March 3, 1993, first met Walt in London



A promotion for "Fantasia" led to a presidency for Irving Ludwig

at a train shop where both were trying to purchase the same locomotive. The two struck up a conversation, and Walt invited him to the Studio. Walt got the train, but Goff got a job. His first project for Disney was "20,000 Leagues Under the Sea." He was responsible for the storyboards and for the design of the submarine "Nautilus." At the same time, he was working on concept designs for Disneyland, including versions of Main Street and the *Jungle Cruise*. After some time away, Goff rejoined the Company to work on EPCOT Center, designing part of World Showcase.

Matte artists create worlds for films that would be impossible or too expensive to re-create on a sound stage or on a location shoot. **Peter Ellenshaw** was Disney's top matte artist for many years. His work was used in such films as "20,000 Leagues Under the Sea," "Mary Poppins," and "Island at the Top of the World." Ellenshaw won an Oscar for "Mary Poppins" and was nominated four other times for both visual effects and production design. An example of matte painting usage is in the opening scenes of "Mary Poppins," when the "practically perfect" nanny is flying over

the rooftops of London in 1910. Remember, this is 1964. In simple terms, Ellenshaw painted London. Julie Andrews (Mary) was then optically added to the painted background.

From Mickey Mouse to pounding hoofbeats, sound man Jimmy MacDonald could do it all.



Disney Legends



Gawrsh, Goofy! It's your voice maker, Pinto Colvig

Administrators

A new category for Administration was added to the Legends this year. Our three honorees in this new category have most certainly made a significant impact on the Disney business side.

Donn Tatum, who passed away in 1993, was the first non-Disney family member to become Chairman of the Board. He was elected to the position upon the death of Roy O. Disney in 1971. Tatum began his career at Disney in 1956 as a Production Business Manager, then quickly moved up the

ranks. He was named President of the Company in 1967. Tatum was very civic-minded, serving on the boards of several organizations including the California Institute of the Arts.

That age-old tale about starting in the mail room and working your way up was certainly true for this Disney Chairman. **E. Cardon (Card) Walker** started at the Disney Studio in 1938 as a mail room messenger. His early jobs included work in the Camera, Story, Merchandising, and Publicity departments. In 1956 he became Vice President of Advertising and Sales. In 1968 he became Executive Vice President and Chief Operating Officer. Walker was elected President in 1971 and Chairman of the Board in 1980. His term as Chairman saw the opening of both EPCOT Center and Tokyo Disneyland as well as the launch of The Disney Channel.

Irving Ludwig began his association with Disney with a brief stint in 1940 managing its road show engagements of "Fantasia." In 1945 he rejoined Disney in the Sales Administration department. Ludwig was instrumental in the formation of Buena Vista Distribution Company (Disney's film distribution divi-

sion) in 1953. He became President of Buena Vista Distribution in 1959, a title he held until his retirement in 1980.

"The Disney Legends program is very special to me," said Roy E. Disney, Vice Chairman of The Walt Disney Company, at this year's ceremony. "Many of the people who have been honored, I have had the pleasure of working with through the years. It is nice that we can pause and recognize the contributions these people have made to the Disney Legacy." 🐶



Card Walker (right) led the Walt Disney Company after the death of Roy O. Disney

Collecting Dre

By Jimmy McGraw

Memories and Memorabilia at the 2nd Official Disneyana Convention

Savvy Disneyana connoisseurs must have wished upon a star because their dream came true. Disneyland Resort, the "original" Theme Park, was the setting for the second official Disneyana Convention.

Enthusiastic "Convention Ears," made up not only of collectors but also serious investors, could find every kind of Disney collectible imaginable—from T-shirts and buttons commemorating the convention itself to vintage production cels used to create Walt Disney's animated classics such as "Snow White and the Seven Dwarfs"; from original illustrations to a memo signed by him.

The event was an impressive collection of museum-quality art, Disney icons, entertainment, heritage, and personalities that make up what has come to be referred to as "Disneyesque."

The event, which ran September 16-19, included a "fantastic" evening reception held in Mickey's Toontown at Disneyland Park. The evening's highlight was a sneak preview of Toontown's newest attraction, a wacky ride on the wild side of town.

Many conventioners opted for one or more of a variety of unique tours of Disneyland. One of these tours included a ride in the Lilly Belle car on the Disneyland Railroad, a tour of Walt's apartment above the fire house in Town Square, and a guided tour of the Disney Gallery above *Pirates of the Caribbean*, which had originally been slated to be Walt's official apartment.

As important and exciting as the mesmerizing memorabilia and countless collectibles at the show was the wealth of memorable and equally valuable information and history shared by an impressive collection of speakers. In his opening remarks, Judson Green, President of Walt Disney Attractions, welcomed the gathering by offering a look at some future plans. He modeled, then gave away a baseball hat from *Alien Encounter*, a white-knuckle thrill attraction to be built in Tomorrowland in the Magic Kingdom at Walt Disney World Resort.

President of Walt Disney Imagineering Marty Sklar took this opportunity to tell a few first-hand stories about "Walt Disney: The King of Disneyland and His Court." His favorite Walt story was the day science fiction writer Ray Bradbury visited Walt at the Studio to persuade Walt to run for

task of designing, maintaining, and replacing those costumes. Haynes explained that the job doesn't stop with the human Cast. "The next time you sail through *It's a Small World* or explore *Pirates of the Caribbean*," she said, "remember that each of those performers has had our special touch of magic." She then presented a fashion show of Disney costumes, highlighted by the uniforms of the Mighty Ducks of Anaheim.

On Friday, the conventioners attended an auction that offered the ultimate in Disney-oriented collectibles: animation cels featuring the likes of Snow White, Pinocchio, and Roger Rabbit; illustrations used for advertising and merchandise; sculptures, displays, and even a check and a copy of the original book, *Lady and the Tramp*, both signed by Walt himself. These last two extremely coveted items brought in winning bids of \$4,250 each.

The auction was as Disneyesque as the items on the block. Introduced by Ariel and a few of her underwater friends, the terms and conditions of the auction were listed to the tune of "Under the Sea." Then David Redden, Senior Vice President of Sotheby's, conducted a lively and most unusual auction. Imagine this dignified gentleman taking bids from a crowd waving mouse-ear placards to indicate their bids!

That same evening, hearty collectors, armed with pillows and lawn chairs, waited through the night to have first crack at the objets d'art which had been created in very limited quantities to be on sale the next morning.

A 14-inch Annette Funicello doll by Madame Alexander Dolls, and "The Disneyland Barbershop Quartet" lithograph by Disneyland Master Illustrator Charles Boyer were among the items offered. Other world-renowned artisans with



The Mad Hatter is no match for the wildest and craziest of Walt's Nine Old Men—Ward Kimball.

mayor of Los Angeles. Walt's response: "Why should I want to be mayor when I'm king of Disneyland?"

Appropriate to Mickey's 65th birthday, Dave Smith, Director of the Walt Disney Archives, spoke about the genesis of "Steamboat Willie." Quoting letters written by Walt during his three-month stay in New York City, he told the history-making story of putting sound to a cartoon (considered a novelty at the time) and getting a theater to show it. Walt was pretty sure he had a hit on his hands, and, in Mickey, a character that would be "as well known as any cartoon..." When he showed his creation to the people at Paramount who were attempting to do the same thing, he was positive. "They laughed at it while it was being shown, and looked around amazed when it was over," Walt wrote at the time.

Pam Haynes, Director of Disneyland Costuming, recounted the historic evolution of outfitting the Theme Park Casts through the years. She also described the monumental

a m s

limited edition pieces included Goebel, Gundi and Armani. Adding to their value, most pieces were signed by the artists at the time of purchase.

During the course of the Convention a peerless collection of Disney talent was on hand to meet and greet their fans: Artists and animators like Carl Barks, Ward Kimball, Eyvind Earle, Marc Davis, Frank Thomas and Ollie Johnston. *The Disney Trivia Book* authors Dave Smith and Kevin Neary were on hand to answer questions and sign autographs, as was animator/illustrator David Pacheco, and many more.

And speaking of autographs, what true Disneyana collector could pass up the chance to add the signatures of original Mouseketeers like Cubby, Lonnie, Bobby and Karen to their collection?

Displays by the Disney Business Groups were designed to update passers-by on what's going on in the Company's many and diverse divisions. Included in the assemblage were Disney Software, The Mighty Ducks, Disney Collectibles, The Disney Collector Society, Hyperion Press, the Magic Kingdom Club and *Disney News*, The Disney Store, Fairy Tale Weddings and Honeymoons, and more.

The trade show, comprised of independent collectors rounded out the entire affair with a myriad of vintage Disney collectibles of nearly every shape and size.

The Saturday night banquet featured keynote speaker Jack Lindquist, President of Disneyland, and a finale that showcased a never-before-performed song called "Mickey, Donald Duck, Goofy and the Gang." A joyful recounting of Walt's cartoon contributions to the world, the song was written anonymously shortly after Walt's death in 1966. This was the song's public debut.

All in all, the experience enjoyed by this year's "ConventionEars" was fun, entertaining, inspiring, informative—an experience of which dreams are made. Disneyesque. 🐭

Photography by: Richard Adams,
Jimmy McGraw,
Glen Miller



Scrooge McDuck creator Carl Barks was pleased to meet his convention fans.



Frank Thomas and Ollie Johnston signed copies of their newest collaboration, *The Disney Villains*.



Disney Legend Marc Davis hardly needed the multiple I.D.s he's sporting.



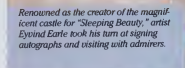
Disneyland Master Illustrator Charles Boyer signed his "Barbershop Quarter" litho.



Mouseketeer roll call: Sharon, Bobby, Sherri, Tommy (Convention assistant kneeling), Karen, Lonnie.



Animator/author David Pacheco signs his *How to Draw* books.



Renowned as the creator of the magnificent castle for "Sleeping Beauty," artist Eyvind Earle took his turn at signing autographs and visiting with admirers.



Annette poses with her look-alike from Madame Alexander Dolls.



Trivia whizzes Kevin Neary and Dave Smith signed books, too.



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"Beauty and the Beast" Braves the Bright Lights of Broadway

The Great White Way May Never Be the Same

By John McClintock

imagine for a moment that there were more of "Beauty and the Beast"—more than the 84 minutes of the animated film. Imagine there were songs we'd never heard, scenes we'd never watched, things we'd never learned about the characters and their lives.

Well, for the past two years a unique company of show business professionals has been working to provide just that experience. On December 2, "Beauty and the Beast—A New Musical" will premiere with Theater Under The Stars (TUTS) at the Music Hall in Houston, Texas, as a full-length, live theatrical production. In spring of 1994 the production will move to Broadway's legendary Palace Theater.

"This will be Disney's entrance into the art form of live, legitimate theater," Michael Eisner told reporters in Houston last May, when the production was announced. It is an entrance many of the participants have looked forward to making for many years.

According to Robert W. McTyre, producer of the theatrical "Beauty and the Beast" and vice president of the newly created Walt Disney Theatrical Productions Ltd., "For years there have been people in the Disney Company who have wanted to do things on Broadway. I can't tell you how many times someone has said, 'Why don't we do this or that? Why don't we do 'Snow White'? Why don't we do 'Mary Poppins'?"

According to McTyre, it was "Beauty and the Beast" which finally stirred up enough enthusiasm, both among audiences and within the Disney Company, to inspire serious talk of a Broadway production.

Says Ron Logan, Senior Vice President, Creative Show Development, Walt Disney Attractions, "The first time I was asked to look at the film, my statement was, 'If we ever decide to take a show to Broadway, this should be the one.' Everything that's happened along the way in developing the show for the stage has reinforced that original conviction."

McTyre recalls, "...The film was structured very much like a musical in the theater. In fact, Frank Rich (former *New York Times* theater critic) said it was the best musical of the year even



though it wasn't presented on Broadway."

The "authors" of that musical success—apart from the outstanding team of Disney animators who brought the whole thing to life on the screen—were screenwriter Linda Woolverton and, of course, songwriters Howard Ashman and Alan Menken. Woolverton has penned the libretto for the new musical. Ashman and Menken's songs are all in place, along with some new ones by Menken and his "Aladdin" collaborator Tim Rice. One Ashman/Menken song, "Human Again," written for the motion picture but cut out due to time concerns, has been restored for the stage, and everyone connected with the production is thrilled to have it back.

It's hard to imagine Disney's "Beauty and the Beast" without its songs. Yet screenwriter Woolverton, who adapted her original script for the stage, can recall when she was writing "Beauty and the Beast" as a non-musical.

"After 'The Little Mermaid' came out," she recalls, "The company realized that you could use music to lift the animated feature to an entirely different level. So Howard Ashman and Alan Menken were brought on, and basically we started all over again."

Woolverton explains, "In my non-musical version, the objects (clock, candelabra, etc.) did not speak. They were much more mystical. Then Howard came along and said, 'Well...who's going to sing the songs?'"

Of course, the answer to that question led to the development of "Beauty and the Beast's" remarkable "supporting cast." And yet, for all the energy and ingenuity brought to the film by the likes of Mrs. Potts, Lumiere, and Cogsworth, their "big number" ended up being cut from the film.

According to composer Menken, "The number we wrote, 'Human Again' ended up being about nine minutes long. It was immense and it encapsulated a lot of the plot...the objects anticipating being human again...Belle and the Beast becoming closer and closer. One of the song's functions was to traverse a lot of time, as well as action, so that it was taking you through the seasons.

"Our problem was twofold," he continues, "on one hand, we didn't want all that time to pass; on

The Broadway cast: Susan Egan (Belle), Terence Mann (Beast), Beth Fowler (Mrs. Potts), and Tom Bosley (Maurice).

the other, the song was just too long and unwieldy to be animated...for simplicity, we decided to chuck it and write a much simpler number to replace it."

The "simpler number" became "Something There." However, in adapting the script for the stage, the team found a way to retain "Something There" and still make a place for a version of "Human Again."

While several key members of the production team for "Beauty and the Beast – A New Musical" are Broadway regulars, the director, choreographer and scenic designer are all part of a group which has produced a recent string of successful live shows at Disney Theme Parks. The "hits" of director Robert Jess Roth, choreographer Matt West, and scenic designer Stan Meyer include "Dick Tracy: Diamond Double-Cross" at both Walt Disney World and Disneyland; and, yes, the short version of "Beauty and the Beast" at Disneyland.

Despite its natural "music-theater" type structure, "Beauty and the Beast" wasn't intended for the stage. Its elements of magic, fantasy and spectacle can't easily be placed in a theatrical setting.

"Structurally, it's all there," producer McTyre points out. "But there are a lot of problems with it, too. It's too short. There isn't enough music. Some of the characters aren't developed fully enough. And how do you portray a clock and a candelabra and feather duster?"

Expanding upon the original script and score is a job Woolverton and Menken, with lyricist Tim Rice, tackled with enthusiasm.

"What I enjoyed doing," says Woolverton, "was expanding the relationship between Belle and the Beast, exploring the reasons they fall in love. In the movie, you just sort of accept it, but in the play I was excited about the possibilities of showing the audience why they fall in love, how they fall in love, and what are the things that these two disparate characters have in common."

In any Broadway musical, as in most Disney classic animated films, songs are the tent poles which support the story. To fill out the production, the creative team got together and pinpointed four additional spots for musical numbers, with new music by Menken and new lyrics by Rice.

Belle's father, Maurice, now has an affectionate father-daughter song called "No Matter What." When Belle is first taken to her room in the Beast's castle, she now sings a song called "Is This Home?" which, Menken explains, "is really Belle's moment to sing about home and how she must find a way to make this home. It's a way of saying 'I will somehow get through this.'"

Given the requirements of the two-act musical theater form, the collaborators are especially pleased by their Act I finale—a dramatic number sung by the Beast, called "Hopeless."

Director Roth recalls how this song led to a valuable contribution to the development of the stage show by Michael Eisner and Jeffrey Katzenberg.

"Michael and Jeffrey came to our reading in New York in June," Roth reports, "and we came to this number, 'Hopeless,' which the Beast sings at the end of Act I, after he's chased Belle out of the castle. It's a killer song, amazing lyrics and soaring melody, and I think we all got a little bit blinded by that, because Jeffrey said, 'You know, the song's not set up that well. It's hard to say something's 'Hopeless' when there hasn't been hope yet.'"

"He was right. In Act I there was not yet a place where the audience felt like, 'Maybe this will work out.'"

With the book, music and lyrics largely in place, director Roth and the production team have been dealing

with the related physical challenges of actually placing the story, live, before a theater audience.

So...to address producer McTyre's original question) how do you portray a clock, a candelabra, a and feather duster?

In this new, theatrical version, Cogsworth, Lumiere, Mrs. Potts and the rest will exist between two worlds: part human, part object, portrayed by musical theater professionals who will develop the characters using, to begin with, the actor's traditional tools: voice, face, body.

Their status as "objects" will be defined through the extraordinary costuming skills of the distinguished Broadway designer Ann Hould-Ward, noted for her designs of the fairy tale beasts and beings for Stephen Sondheim's "Into the Woods."

From the outset, Hould-Ward worked to evoke the familiar "look" of the movie characters and, at the same time, allow the players to use their own voices, faces and bodies.

"I began by looking at the animation," she explains. "I met with the animators...Then I went to the show at the Park and got to see those costumes up close. And then I translated it into the Broadway show business world, evaluating how an actor could take the characterization of turning into a clock and, at the same time, be able to function and move."

"We're describing this as an old-fashioned musical told with '90s technology," says director Roth. "The actual musical is very much of the 'My Fair Lady' school, but we're telling it using all the newest technologies...There are a lot of illusions and pyrotechnics. I don't think fans of 'Phantom of the Opera'-type spectacle will be disappointed."

The challenge of creating vigorous staging and spectacular effects for the stage version of "Beauty and the Beast" has not, however, blinded anyone to the magical charm of the story itself.

"It appeals to everyone," says Roth. This may be corny to say, but there's the lyric, you know, "Tale as old as time." Somehow it's struck a chord with people around the world in a way that few films do. 🐾

Watch for the spring issue of Disney News with Part 2 of "Beauty and the Beast—A New Musical," including cast interviews, production notes, and photography.

For information on group rates for the Broadway production call (714) 490-3296

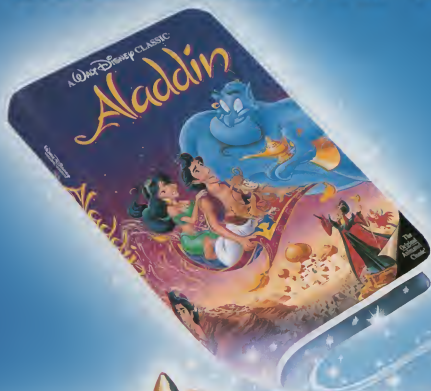


Writer Linda Woolverton.



The "team" during "Dick Tracy" days at Disneyland, from left: choreographer Matt West, director Rob Roth, and scenic designer Stan Meyer.

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EPCOT Center. "**The Magical World of Barbie**" features Barbie™ and her jet-setting friends in a musical adventure that takes them from Australia to Russia, Africa to Europe! The 25-minute program is currently on stage at the America Gardens Theater in World Showcase.

PLEASURE ISLAND

Once again, Pleasure Island provides an oasis for New Year's Eve revelers with its over-the-top **New Year's Eve celebrations**. Headliners Eddie Money, Weird Al Yankovic and Three Dog Night will be complemented by several top local bands, comedians, and street entertainers. Tickets are available for \$90 per person (plus tax). Call (407) W-DISNEY for reservations.

Party hearty at Pleasure Island's third annual **Mardi Gras Celebration**, held this year from Friday, Feb. 11, to Tuesday, Feb. 15. Featuring an authentic Mardi Gras parade Krewe direct from New Orleans, traditional jazz bands, zydeco groups and outrageous street performers, you'll swear you're in the heart of the French Quarter. For more information, call (407) 934-7781.

EURO DISNEYLAND

To keep those queues short and guests happy, our newest Theme Park is busy adding new attractions. This summer, guests got to try out **Les Pirouettes du Vieux Moulin** next to the Old Mill Restaurant in Fantasyland. This unique ferris wheel picks up its passengers in swinging water buckets, carries them up for an aerial view of the land, and back down to skim the surface of the lake below.

A home run for moderate-priced accommodations.

Also in Fantasyland, **La Galerie de la Belle au Bois** provides guests with a sumptuous retelling of the story of Sleeping Beauty through rich tapestries and shimmering stained glass. For the first time in any Disney Theme Park, guests are able to walk out onto the balcony of the landmark Castle to survey the kingdom below.

Over in Frontierland, **Legends of the Old West** come to life in Fort Comstock. Dramatic tableaux, featuring life-size figures with likenesses of Fess Parker and Buddy Ebsen as Davy Crockett and Georgia Rusk, recall the harsh realities of America's early years.

The **Indiana Jones Temple of Peril** attraction now lives up to Adventureland. Small, eight-passenger trains of ore cars twist and turn on a free-fall ride through a collapsing mine, culminating in a heart-stopping 360-degree loop before a last-minute mad dash to freedom and safety.

Still to come in the near future are **Casey Jr., Le Petit Train du Cirque** (Casey Jr. Circus Train), **Les Pays des Contes de Fées** (Storybook Land Canal Cruise), and **Discovery Mountain**.

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PROJECTIONS



LET'S GO TO THE MOVIES

Whoopi it up this holiday season with Touchstone Pictures' **"Sister Act II."** This time, Sister Mary Clarence meets her match in a bunch of street-wise inner-city youths enrolled in music class at her high school alma mater. Can she create heavenly order out of this choir of chaos?

Round up your posse and track down **"Tombstone,"** a December release from Hollywood Pictures. It's a ride back into the old West as Kurt Russell (Wyatt Earp), Bill Paxton and Sam Elliott (Wyatt's brothers Morgan and Virgil) and Val Kilmer (the deadly and unpredictable Doc Holliday) take on the Clanton and McCaury brothers in the infamous shoot-out at the O.K. Corral.

Kevin Bacon gets in over his head when he tries to recruit an African tribe member for his basketball team in Hollywood Pictures' **"The Air Up There."** Bacon's star-player safari turns up an extraordinary basketball player in a documentary on his college's missionary work with the Winabi tribe.

Walt Disney Pictures' **"Iron Will"** follows farm boy Will Stoneman to the finish line as he attempts to drive his dogs to victory in a cross-country dog-sled-pull race. His goal: a college education.

Tina and Angie (Geena Davis) have been best friends since they were babies. When Tina faces an out-of-wedlock pregnancy, it's up to Angie to offer advice and help her friend discover that she doesn't have to repeat the mistakes of the past to have a future. **"Angie, I Says,"** from Hollywood Pictures/Caravan Pictures is set to debut in February.

A rusty old three-speed bike costing \$1 million? In Walt Disney Pictures' **"Blank Check,"** that's exactly how much 11-year-old Preston Walters decides his wheels are worth. The mob and the FBI don't agree, but until he's caught, this young racketeer is on the shopping spree of a lifetime.

HOME VIDEO

New releases include Rebecca De Mornay as an ambitious attorney defending a client (Don Johnson) who's **"Guilty**

as Sin"; a Halloween romp with Bette Midler, Sarah Jessica Parker and Kathy Najrmy as three vindictive witches in **"Hocus Pocus";** and those heroic Brooklyn plumbers, the **"Super Mario Brothers,"** fending off the evils of a lizard king to rescue Princess Daisy.

Expand your Walt Disney Studio Film Collection with two soon-to-be released classics. **"Son of Flubber,"** the sequel to **"The Absent-Minded Professor,"** has Professor Ned Brainard (Fred MacMurray) trying to control the weather. When **"Herbie Goes to Monte Carlo,"** Dean Jones, Don Knotts and Julie Sommars team up with Herbie to foil two jewel thieves in a madcap race from Paris to the legendary city of casinos.

NETWORK TV

Three new comedies are set to debut early next year. Comedian John Caponera is a hard-working warehouse supervisor of a Chicago-based lock company looking for **"The Good Life."** Former **"Fonz"** Henry Winkler returns to the small screen as right-wing talk show host **"Monty"** whose home life rarely leaves him at a loss for words. **"Monty"** debuts on the FOX Network. Comedian Ellen DeGeneres lends her talent to **"These Friends of Mine,"** about a single woman and her extended family of friends. Look for it on ABC.

Two new made-for-television movies are also scheduled for this winter. **"One More Mountain"** stars Meredith Baxter as Margaret Reed who, despite misgivings, joins her husband and 82 other members of the historic Donner party on a harrowing 2,000-mile trek from Illinois to California

in 1846. Rick Schroder stars as a **"Single Dad,"** thrust into the role of single parent when his wife suddenly dies. Linda Gray of **"Dallas"** fame stars as his mother-in-law, an unexpected foe to the one-parent arrangement.

THE DISNEY CHANNEL

Eighteen years of good times and good tunes come to The Disney Channel on Sunday, Jan. 23, in the world premiere of **"Tom Petty: Going Home."** Petty and his band, The Heartbreakers, perform selections from their recently released "Greatest Hits" collection, as well as two tracks just for this special—"Something in the Air" and "Mary Jane's Last Dance." Also featured are clips of the Heartbreakers in recording sessions, backstage, in rehearsals, and from past performances.

One of the greatest comedy duos of all time is chronicled in **"Martin & Lewis: Their Golden Age of Comedy, Part 4."** In **"Dean and Jerry At The Movies,"** Jerry Lewis and John Ritter examine the Martin-Lewis movie career as a comedy team at Paramount. Debuting Thursday, Jan. 27, this segment includes home movies that have never been seen before by the public.

Sail around the world with William Pinkney, the second African-American to sail around the world solo—and the first to circumnavigate the world alone on a route that skirted the southernmost capes. Hosted by Bill Cosby, **"The Incredible Voyage of Bill Pinkney"** will premiere in early 1994.

Clockwise, from top left: Geena Davis stars in "Angie, I Says"; Roll the film on Martin and Lewis; "Hocus Pocus," we're back; It's "Tombstone" time.





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MICKEY'S MARKET



ON THE BOOKSHELF

A glorious new format from Disney Publishing brings *Beauty and the Beast* to life for both the sighted and the sight-impaired. Using Touch-A-Vision™ technology, the book offers sight-impaired children the chance to read the text in Braille as well as "see" Belle's look of surprise or the way her dress flows when she dances with Beast.

The illustrations are textured and every color and texture is clearly marked by one of the 24 Touch Color Codes®, so that a gentle touch will reveal the maroon cloth of Belle's cloak or the cement steps of the Beast's castle. A cassette tape comes with the book, featuring the original cast voices and the song "Beauty and the Beast."

Book 'N Necklaces books are full-color storybooks that come with a necklace with a themed charm. *The Little Mermaid* comes with a seahorse charm, *Beauty and the Beast* with a rose charm; *Minnie* has a heart charm, and *Cinderella*, a slipper charm.

Mickey "pops up" again (literally) in Hyperion Books' *Cowboy Mickey's Pop-Up Book of Games: 4 Rootin' Tootin' Wild West Games*. This interactive book allows children to play four different games right on the books' pages.

Go! O-Rama: The Wacky Nine-Hole Pop-Up Mini-Golf Book is as much fun "fore" parents as it is for kids! It comes with two clubs and three balls, and features a nine-hole miniature golf course in its pages.

RECORDINGS

Rockier Brian Setzer strayed from the Stray Cats when he signed a solo recording contract with Hollywood Records.

Ring in the holidays with "Santa Mouse."

Setzer's debut album, featuring his own rockin' renditions of big band classics—accompanied by his 17-piece **Brian Setzer Orchestra**—is set to debut early next year.

Whodunit? That's the question your children will answer with the new **Mickey Mystery Kits**, an interactive mystery series that gives kids the chance to solve the crime themselves. Each book features 40 minutes of exciting interactive audio entertainment, a full-color picture book and a secret clue decoder. Try out "**Robbery on the Overland Express**" and "**Portrait of a Crime**."

Walt Disney Records offers two holiday read-alongs: "**A Lucky Christmas**" with the 101 dalmations and "**One Magical Christmas**" featuring Beauty and the Beast.

THE DISNEY STORE CREDIT CARD

Charge through your Christmas shopping with your Disney Store Credit Card and On Stage, the newsletter that offers exclusive merchandise to card members. Some items currently available include "**Santa Mouse**," a new serial created by Disney artists; a 1993 "**Santa Mickey**" lead crystal Christmas tree ornament; and a **Mickey and Minnie Holiday Watch**. For more information about The Disney Store Credit Card, please call (800) 222-1262.

COLLECTIBLES

Start the bidding! Over 20 original sets and character puppets from Tim Burton's "**Nightmare Before Christmas**" will be put on the block at Sotheby's Animation Art auction on December 16, in New York City. The sets include interior and exterior sets from Halloweentown, including the dramatic "Spiral Mountain" with Jack Skellington standing on the crest; The Town Square Fountain and The Musician's Wall.

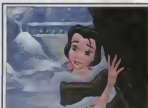
Buy a mouse, help a child. **Disney Collectibles** will celebrate Mickey Mouse's 65th birthday by making a special contribution to help the underprivileged children in the United States. A portion of the proceeds from every purchase of a Mickey Mouse sculpture from the Walt Disney Classics Collection sold during November and December will be donated to local programs assisting children in need of food, clothing and shelter.

For more information about the Classics Collection, please call (818) 567-5500.

Also in line with Mickey's 65th, Disney Art Editions will release "**La Conga**," a hand-painted cel, from the 1942 animated short, "Mickey's Birthday Party." The 500-piece limited edition is available for \$1,750, framed.

Another commemorative serial, "**Mickey Through the Years**," features six images of Mickey Mouse, each representing a different stage in his motion picture career. This first-ever panoramic-sized serial was created in an edition of 5,000 and is available for \$500, framed.

Beauty and the Beast for the sight-impaired: a read-along Christmas story for lucky puppies; Mickey and friends dance "La Conga"; Mickey pops up in the wild west.

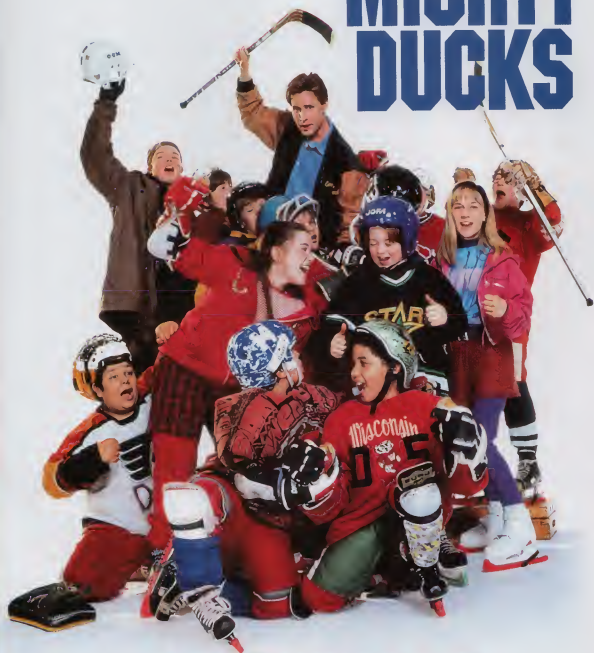


Belle watched Belle as he looked out the window. The Beast married at Belle's wedding in 1942, despite the enormous hole. Love replaced the anger in his heart. He. When they sat — through the magic mirror — one minute was all the better-known Beauty and the Beast to him.



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